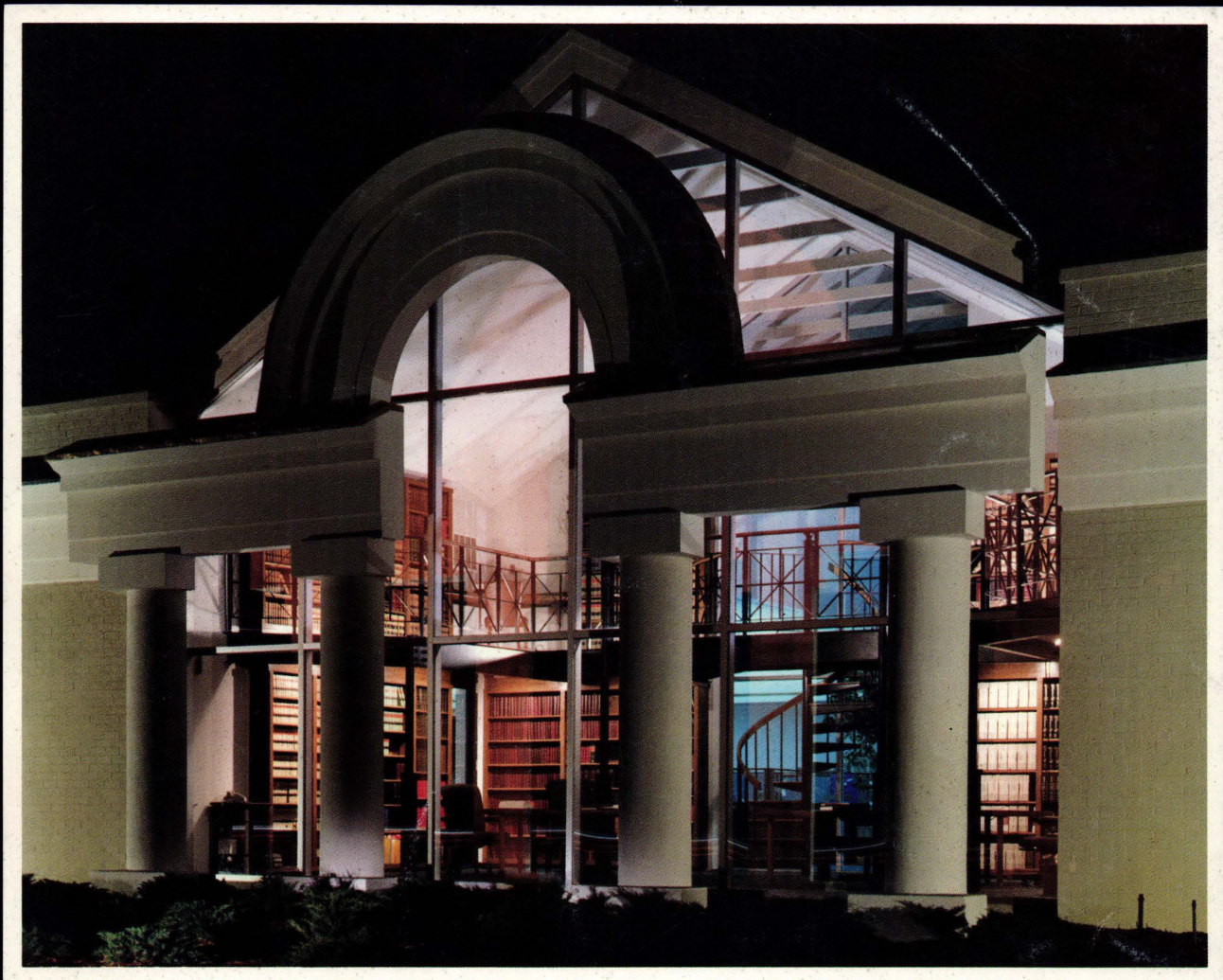


Architecture

Issue 1: 1987

New Jersey



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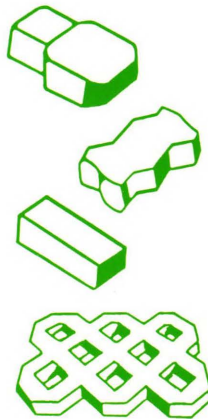


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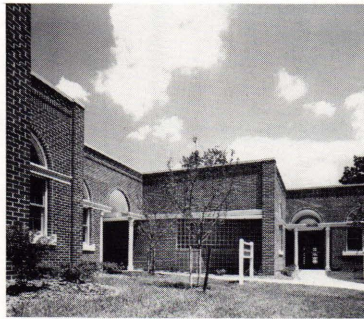
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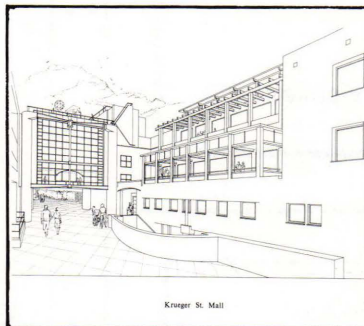
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Vol. 23 No. 1

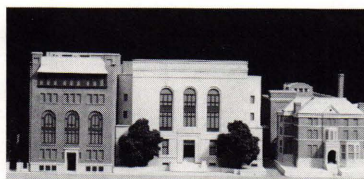
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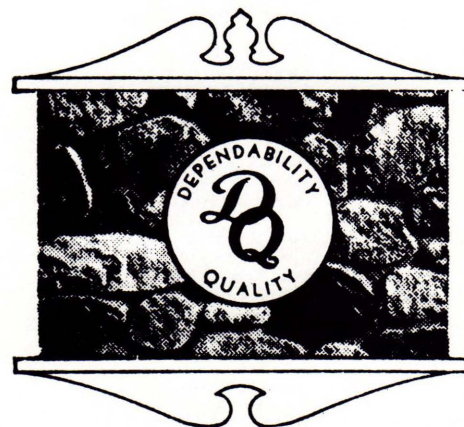
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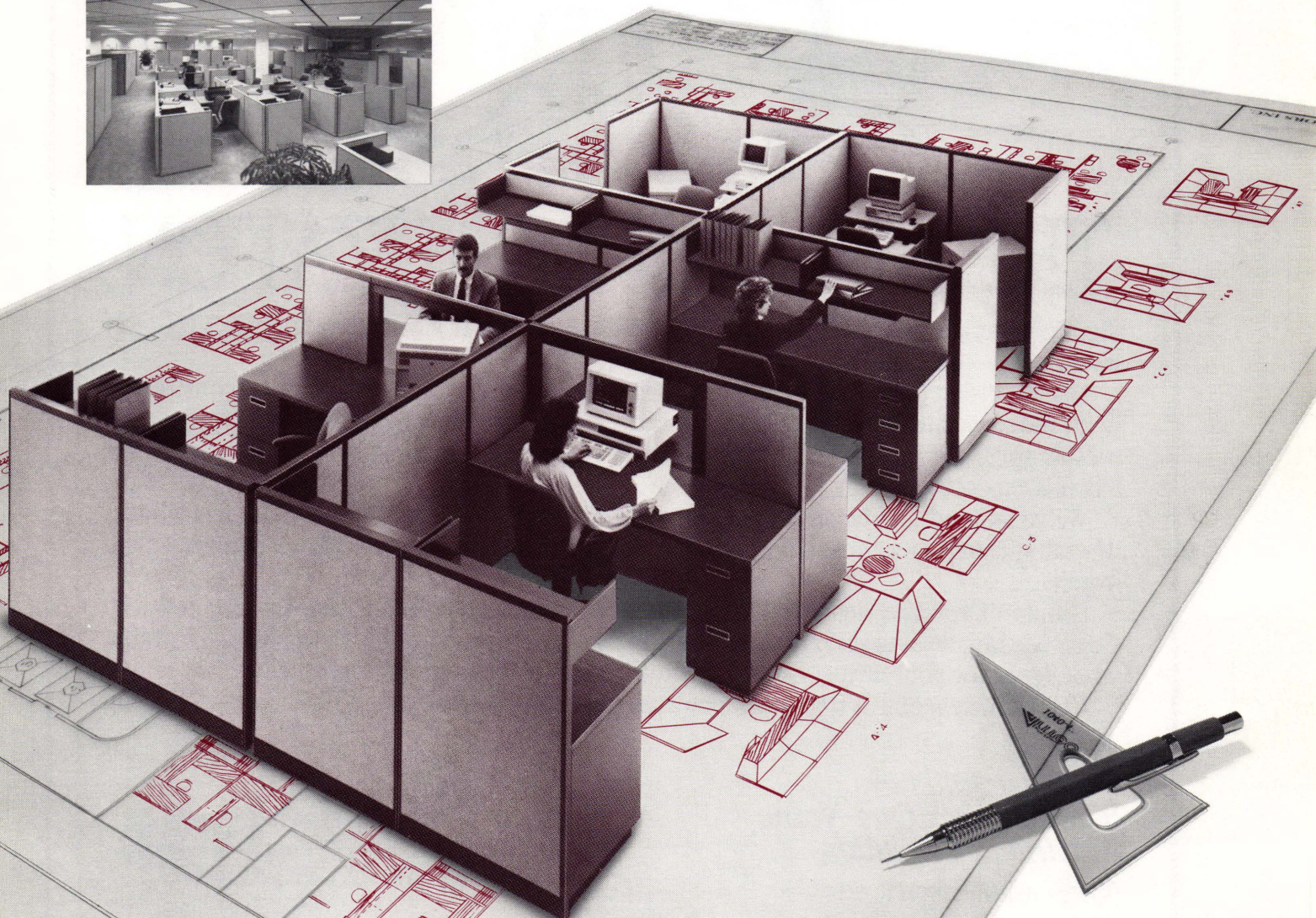
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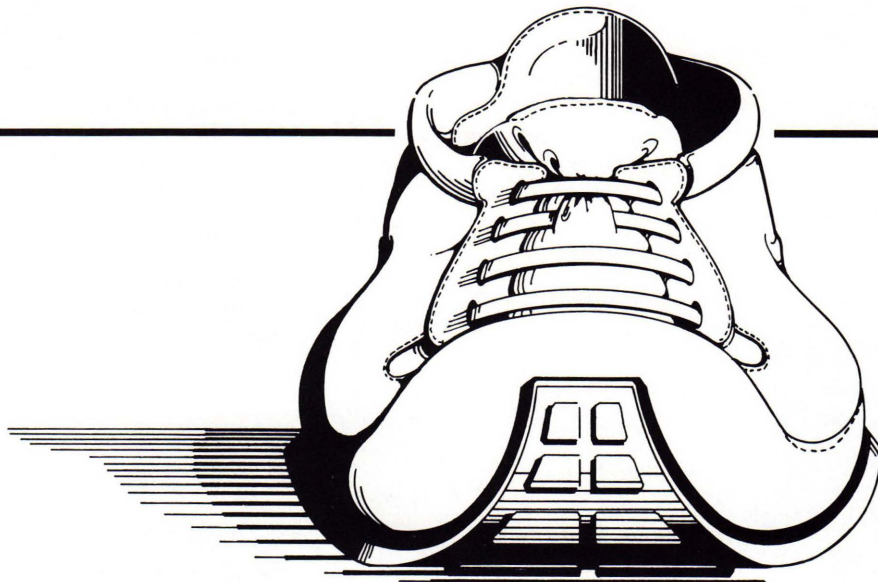
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Current Projects

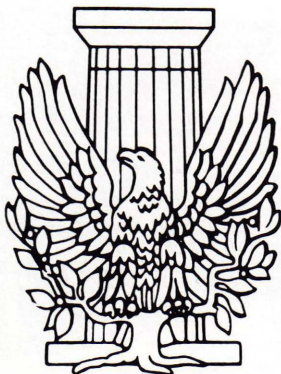
A short drive almost anywhere in the state reveals that New Jersey architects have been busy this past year. A favorable economic climate has encouraged many development projects, large and small. New markets have emerged, and traditional ones have enjoyed a resurgence. Clearly, we have been building more—but have we been building better?

On the one hand, architects are taking a maturer approach to design. They are avoiding the self-consciousness of early postmodernism, and are better integrating historical references in their buildings; in fact, some recent articles have even discussed the waning of postmodernism.¹ In addition, modernism is enjoying a renaissance, as many modernist projects are today receiving design awards and extensive press coverage. Architects are realizing the potential of modernism, and perhaps of postmodernism as well.

Increasingly problematic, on the other hand, are the location and sheer size of projects. In the mad frenzy to build, the appropriateness of a site is often overlooked. In addition, archaic planning regulations often contribute to inappropriate development.

A superb and controversial article by Ada Louise Huxtable, "Creeping Gigantism in Manhattan," draws a picture of land development that has gone completely out of control.² The parallel to the Garden State is obvious, differing only in that our problem is horizontal sprawl. This type of growth damages its surroundings and the infrastructure as much as vertical sprawl does.

We must confront the questions of appropriate style, location, and scale of projects if we are to contribute to the legacy of good architecture. The challenge begins each time we embark on a new project.



1. Joseph Giovannini, "Design Notebook," *The New York Times*, 12 March 1987; Stanley Abercrombie, "Obituary: Postmodernism, 1972-1986," *Interior Design*, December 1986.
2. Ada Louise Huxtable, "Creeping Gigantism in Manhattan," *The New York Times*, 22 March 1987.

Rutgers Prep Upper School

Somerset, NJ

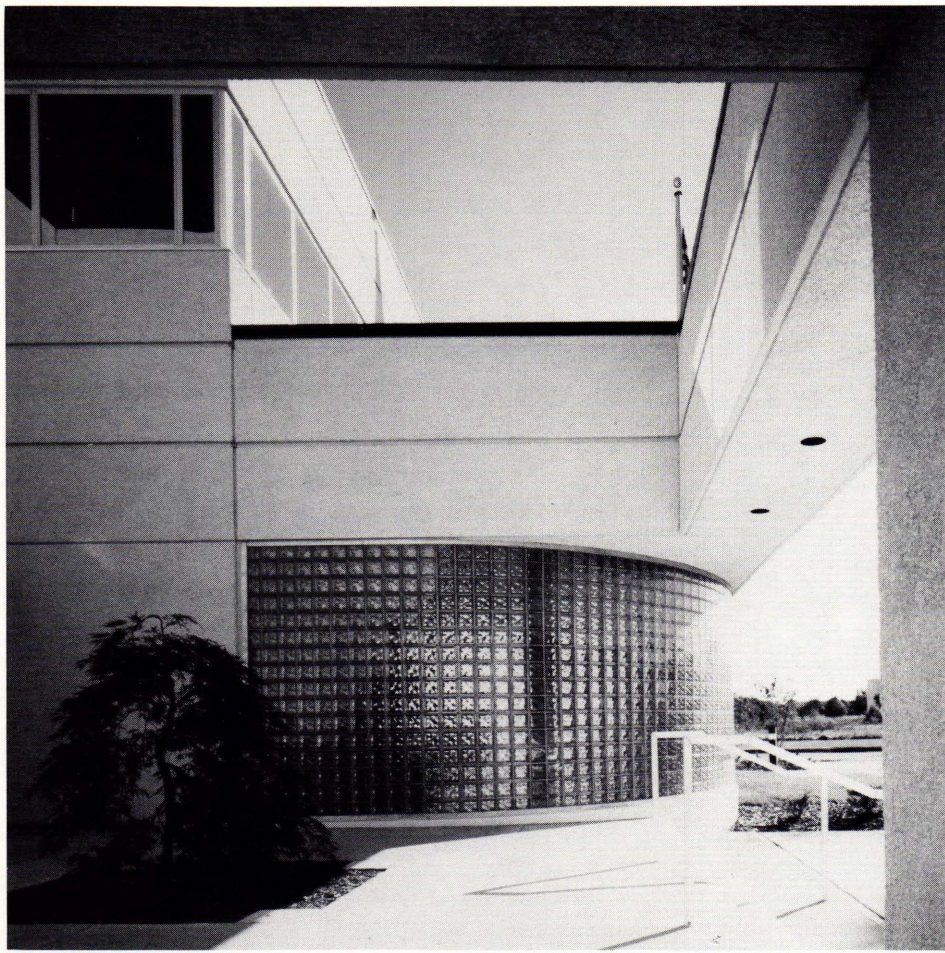
*Gatarz & Venezia
Architecture/Planning Associates
New Brunswick, NJ*

Accommodating grades nine through twelve, the newly-completed Upper School building has a two-story academic wing with classrooms, locker space, and toilets. It also has single-story wings for laboratories and administrative offices. A large, skylit student lounge serves as the focal point of the building.

The 35,500 sq. ft. building has a structural steel frame with metal stud skin and brick veneer. Most of the exterior features standard brick, highly detailed with pilasters, corbeling, and soldier courses. A cast stone band breaks the plane of the brick, helps tie the elements of the building together, and, along with the cast stone columns, gives a classical touch to the facade.

Starting below grade and ending at the finish floor line, 8" x 8" face brick creates an exterior base for the building. This brick, of a different color than the standard brick, also accents the two stairtowers and provides continuity between the Upper School building and others campus buildings. □





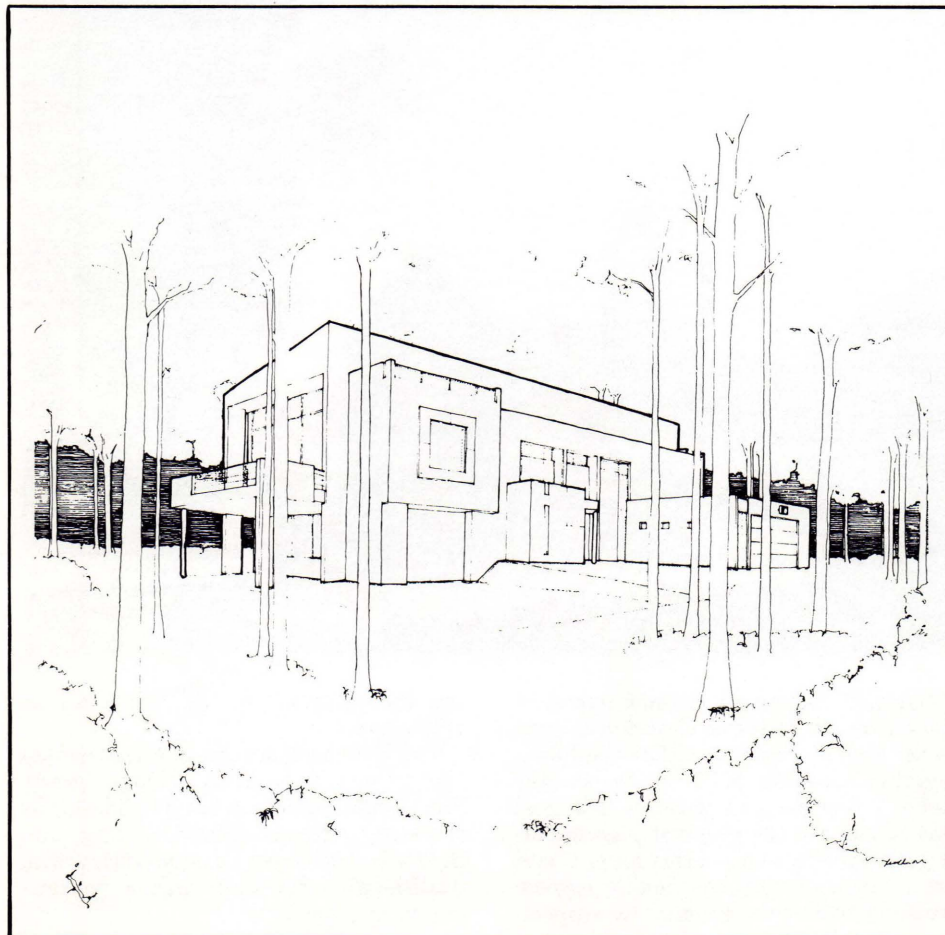
Mane, USA

Wayne, NJ

*The Gilchrist Partnership, AIA
Leonora, NJ*

Mane, USA, is both the headquarters for the French firm of V. Mane Fils and a fragrance and flavors factory. Situated on 5.5 acres, the building contains executive offices, laboratories, and manufacturing and production facilities. A special ventilation system separates the fragrances from the flavors.

The 53,400 sq. ft. building has a structural steel frame with stucco. It also has one glass block structure housing the conference room and two small glass block structures housing the stairwells at each end of the building. A glass-enclosed atrium at the entry blends the landscaping with the interior reception area. □



Proposed Residence

Rosemont, NJ

*Sussna Design Office
Princeton, NJ*

This small residence is for a professional couple, living alone, who has an interest in photography and a collection of fine photographic prints. Thus, the residence includes a gallery, a work studio, and a library.

Situated on a gentle hill covered by a climax forest of beech and tulip poplar, the building lies beneath the trees' sixty-foot-high canopy. Access to the house is by a long rising drive from the northwest, the direction of the Delaware River Valley vista.

The wood frame house, with exterior vertical siding and stucco, has a plan and section bisected into a zone of rooms and a zone of movement areas. To continue the diagonal movement initiated by the approach to the house, the two zones are sheared.

Areas of movement provide rich architectural experiences, while the rooms, as places of repose, are kept simple. The movement culminates in the living room, which looks out upon the distant view of the river valley. □

International Farmers' Market

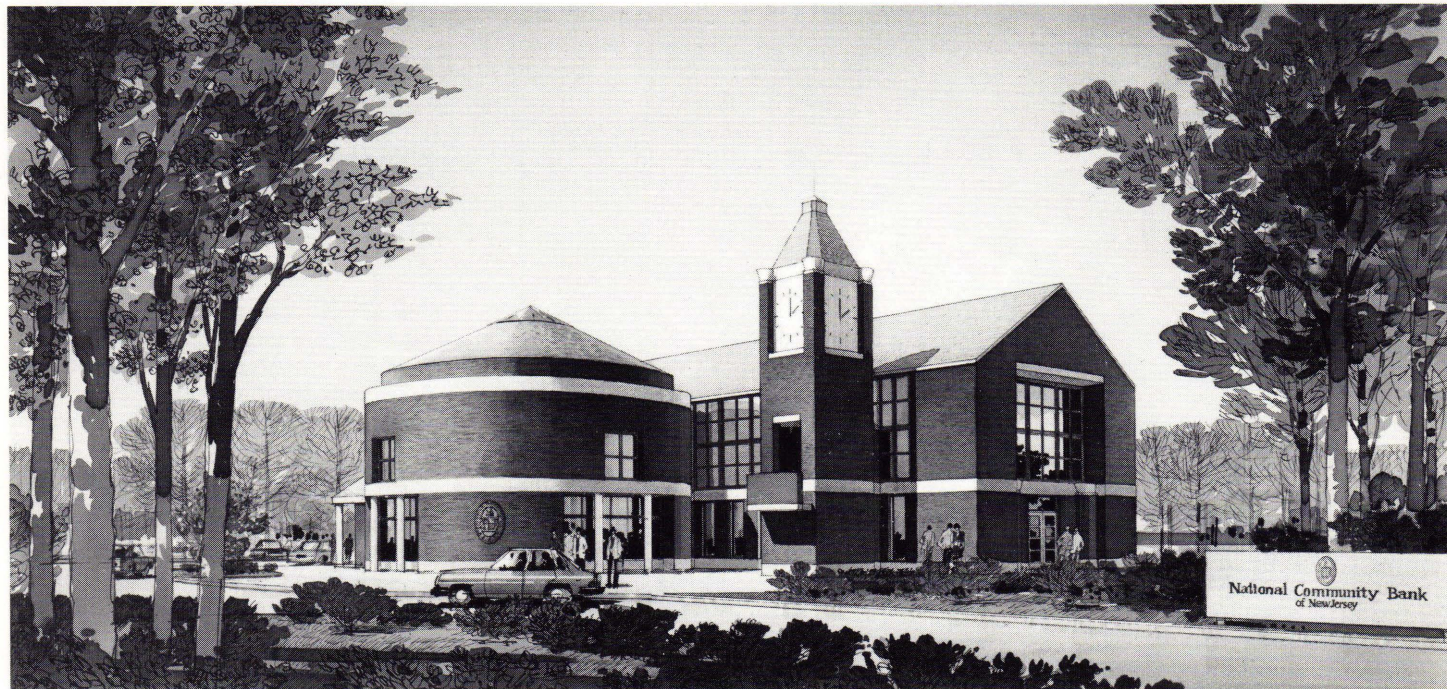
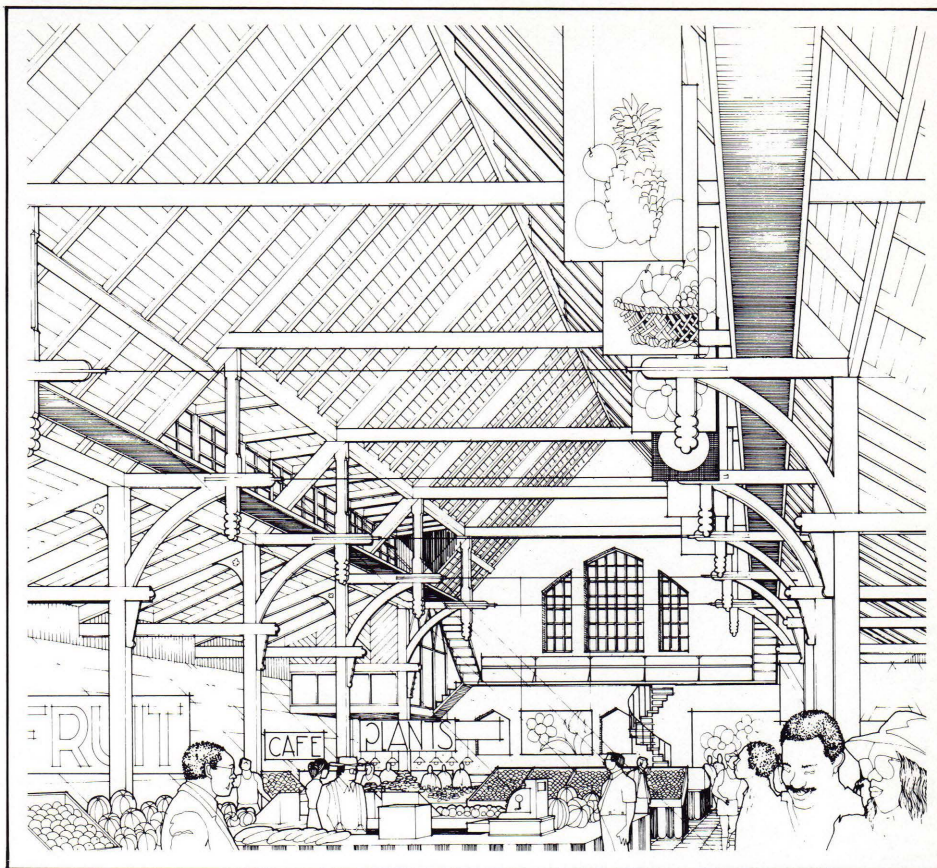
Philadelphia, PA

*Johnson Jones Architects Planners
Princeton, NJ*

Constructed in 1875 as a farmers' market for a North Philadelphia neighborhood, the International Farmers' Market Building remained in operation until the 1960's, when it was closed and left to deteriorate as a junk warehouse. The architects and client, Plumwood Development, Inc., will renovate the still-beautiful building, which is on the National Register of Historic Places. The building will contain a farmers' market and shops of all types.

The exterior of the building will undergo renovation and restoration that will include repointing of brick, repair of windows and clerestory glass, and the provision of new doors and a new roof. Cleaning and treatment of the interior, with its dramatic wood trusses and open ceiling, will enhance the grandeur of the space.

The project will not only supply much-needed shopping facilities, but will also bring jobs and economic support to the community. □



National Community Bank Princeton, NJ

*Ronald Schmidt & Associates, PA
Hackensack, NJ*

National Community Bank commissioned the architect to design a branch bank and a regional office building, together totalling 6500 sq. ft., on the Route 1 corridor in Princeton. The goal was to achieve the greatest possible architectural effect on a corner lot site, and yet to demonstrate the bank's responsiveness to the community by respect-

ing the integrity of old Princeton architecture.

To meet this goal, the architect evokes the atmosphere of a village green. The circular public banking building, the two-story regional office building, and the stair clocktower all combine a warm, traditional vernacular with a contemporary approach. □

**Offices of
Brandt, Haughey, Penberthy,
Lewis & Hyland, PA**
Moorestown, NJ

*Herman Hassinger Architects
Moorestown, NJ*

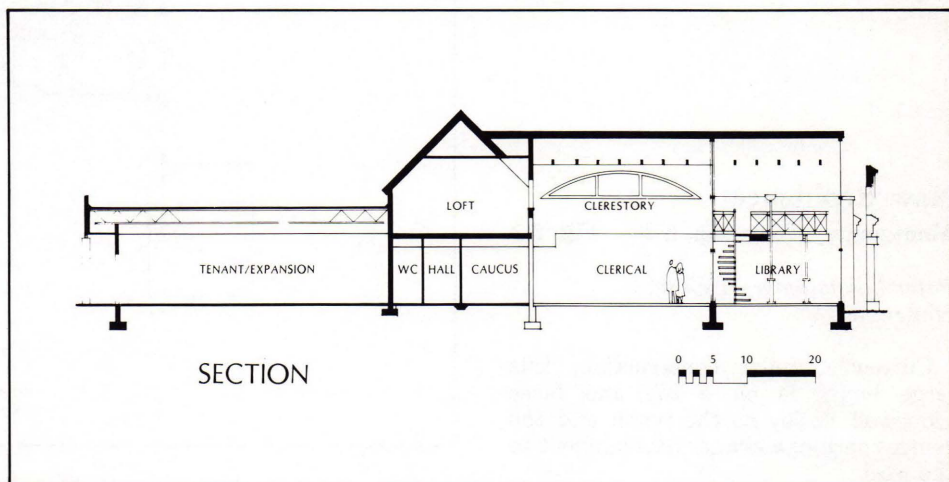
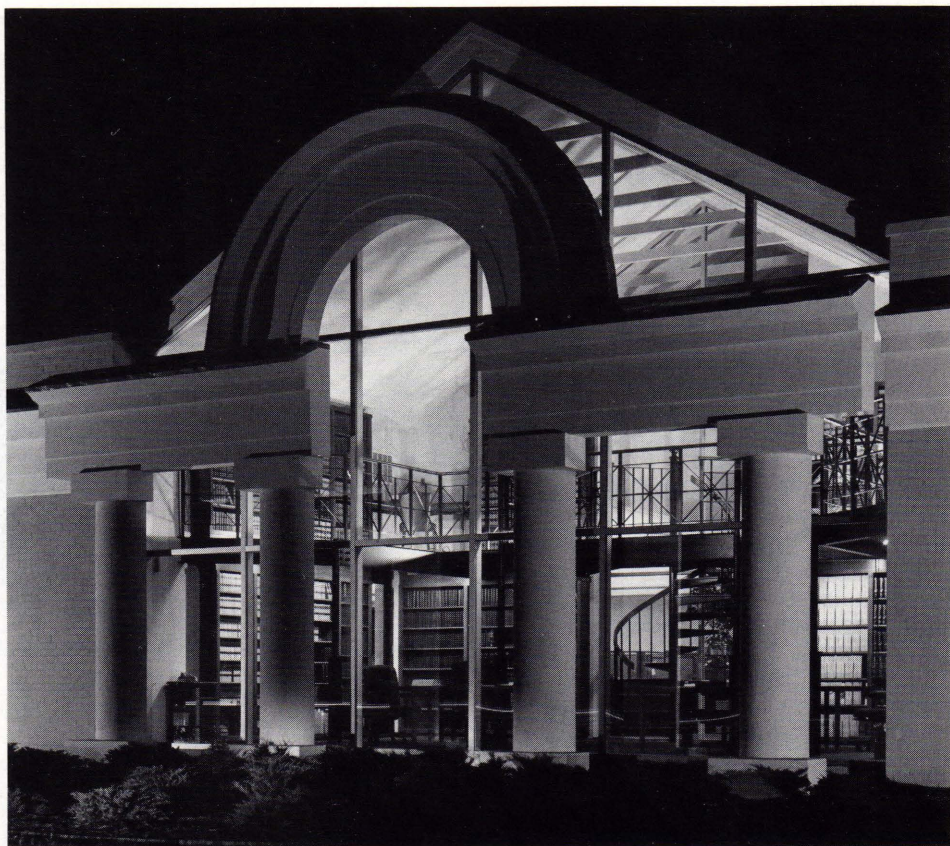
The challenge of this project was to take a bland, 1950's pseudo-Colonial insurance building and create a suitable home for a leading real estate law firm. Responding to the various personalities of the partners, the new building is simultaneously traditional and high-style, refined yet direct.

The project included the complete renovation of the original 6,000 sq. ft. building and the creation of a similarly-sized addition. When construction was completed in 1986, all that remained of the original building were some metal joists and decking and the brick exterior walls with their overscaled cornice. Aligned with this cornice but projecting from the facade is a new Palladian portico. As one drives down the adjacent thoroughfare, one can see both the front of the three-dimensional grey portico and, in the mirrored glass of the two-story library addition, the reflection of the portico's flat red back.

New double-height gabled spaces with metal roofing pop out of the predominantly flat-roofed building. An eyebrow-windowed clerestory over the clerical area links the volume of the library with a gabled perpendicular spine that serves as a hinge between the old and new construction. Creating a dialogue between old and new, the cornice becomes at the addition a two-dimensional band, and materials change from brick to stucco. However, the colors and heights remain the same.

The melding of styles and approaches occurs throughout. Windows are holes in masonry walls, but are sheathed in mirrored glass. The library facade is curtain wall, but has a traditional gable form. Exposed structural steel contrasts with wood moldings and natural aluminum.

The law firm occupies the original building and spine, while a tenant occupies the rear addition, which has its own entrance. An open gabled portico at one end of the spine marks the entry to the law firm's lobby. Along the first floor of the spine are conference and service areas, and along the second are storage areas. Office, clerical, and library space is in the front portion. The clerestory, skylights, and interior windows provide almost all the rooms with natural light. □



Cherry Valley Country Club

Montgomery Township, NJ Fig. 1

Nadaskay Kopelson Architects
Morristown, NJ

The Cherry Valley Country Club will serve as the focal point of a 648-acre residential and recreational community development. Its components include a 14,000 sq. ft. clubhouse, swimming pools, tennis courts, an eighteen-hole championship golf course, and a 4,000 sq. ft. facility for the cart barn, half-way house, concession stand, and tennis court grandstands.

In designing the clubhouse, architects sought to establish a standard for the new community that would be in keeping with the existing residential character of Montgomery Township. The building's stepped massing, multi-pane windows, and sloping, shingled roofs all help achieve the desired residential quality.

Inside, the clubhouse emphasizes a spatial progression that begins with a small, informal bar and grill at one end and culminates in a large, formal dining room. This room, the traditional focus of social life in a country club, provides panoramic views of the entire golf course.



Fig. 1

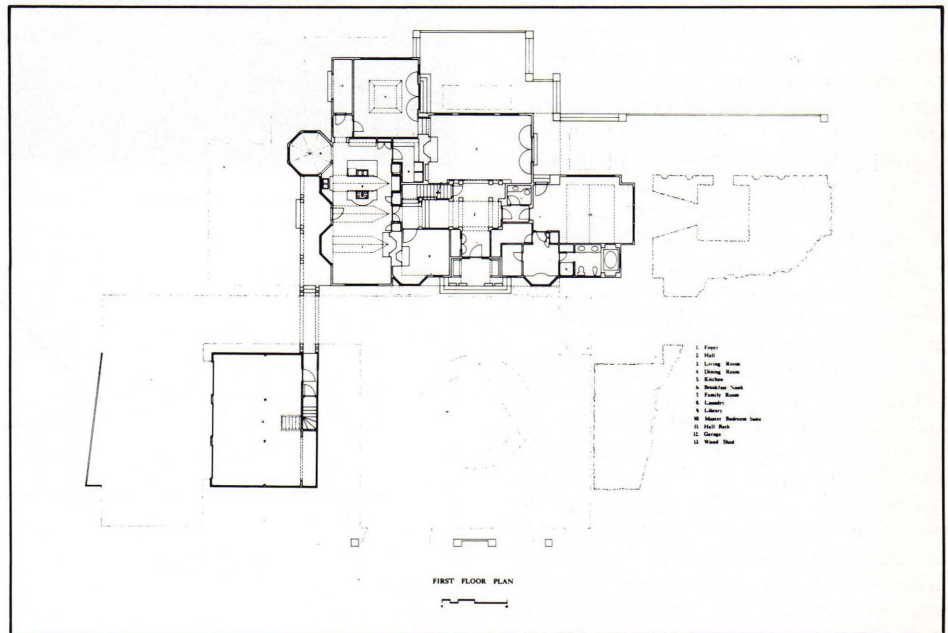


Fig. 2

New Residence

Montgomery Township, NJ Fig. 2-3

Peter Lokhammer, Architect
Hopewell, NJ

Currently under construction, this large house is on a hill and faces Hopewell Valley to the north and the central park of a cluster development to the west.

The design relies on several historical models (including the Villa Rotunda, the French hotel, and McKim, Mead and White's Low house) and their permutations. The Low house was the model for the front facade and massing, but that house's evocation of a cottage is negated here by a two story portico that suggests ceremonial entry. The design creates continuity between the garden and the house by eroding the simple pediment form of the entry at the rear.

Within the unified overall design, multiple local axes provide diverse habitable spaces at the rear of the house. These multiple axes give the dining room, living room, and master and guest bedrooms a well-defined center and a panoramic view of the park and valley. The family and breakfast rooms and the kitchen face the south lawn adjoining the garage court.

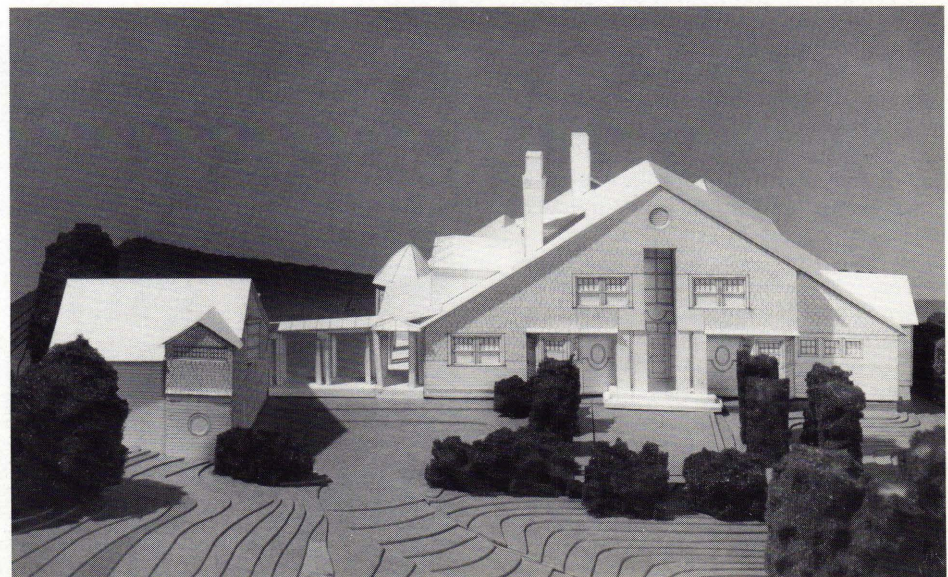


Fig. 3

Wenzel & Company
Pennington, NJ

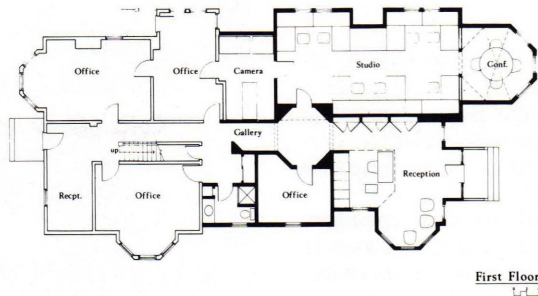
Thomas W. Kocubinski, AIA
Allentown, NJ

Wenzel & Company, an advertising and public relations firm, needed additional space to expand services and to accommodate future growth. The 1,500 sq. ft. addition to the 1878 wood-frame Victorian building provides office space for account executives, a studio for graphic artists, a camera room, a conference room, a delivery entrance, and storage spaces.

A central gallery, front to back, organizes the first floor; the gallery accommodates employees and deliveries in the rear and executives and visitors in the front. An octagonal space within the gallery reflects the Victorian design, creates a focal point, and serves as an interior foyer to the graphic arts studio and the director's office. A second-story lightwell highlights the octagonal area, and a two-story window in the southerly exterior wall terminates the entire gallery.

The new second-floor layout redirects traffic to the heart of the building, where conference rooms and executive offices are located. A bay-window private conference room is equipped for preparing and serving food to visitors. Another gallery with a bay-window lightwell connects the new and existing buildings.

In designing the new addition, the architects sought to match and complement the existing architecture, and to integrate the addition with its graciously-landscaped surroundings. □



First Floor



South Elevation



East Elevation



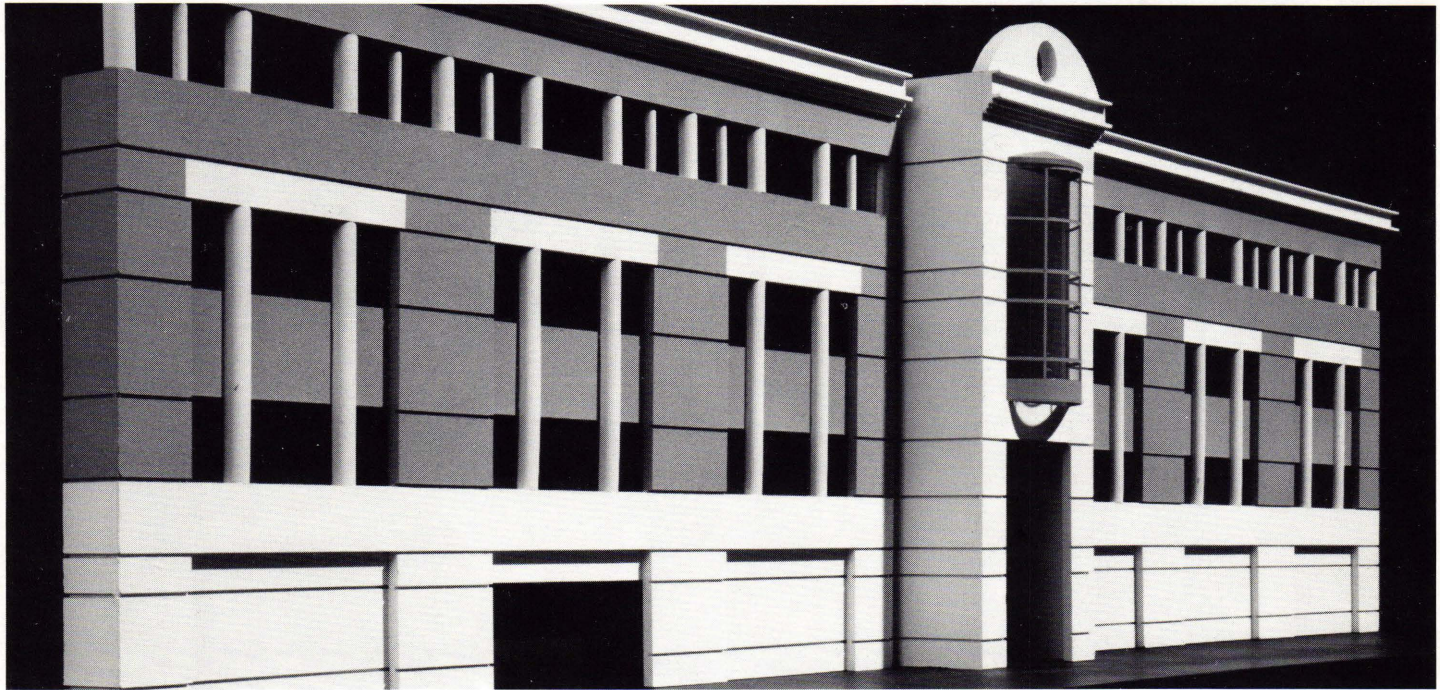
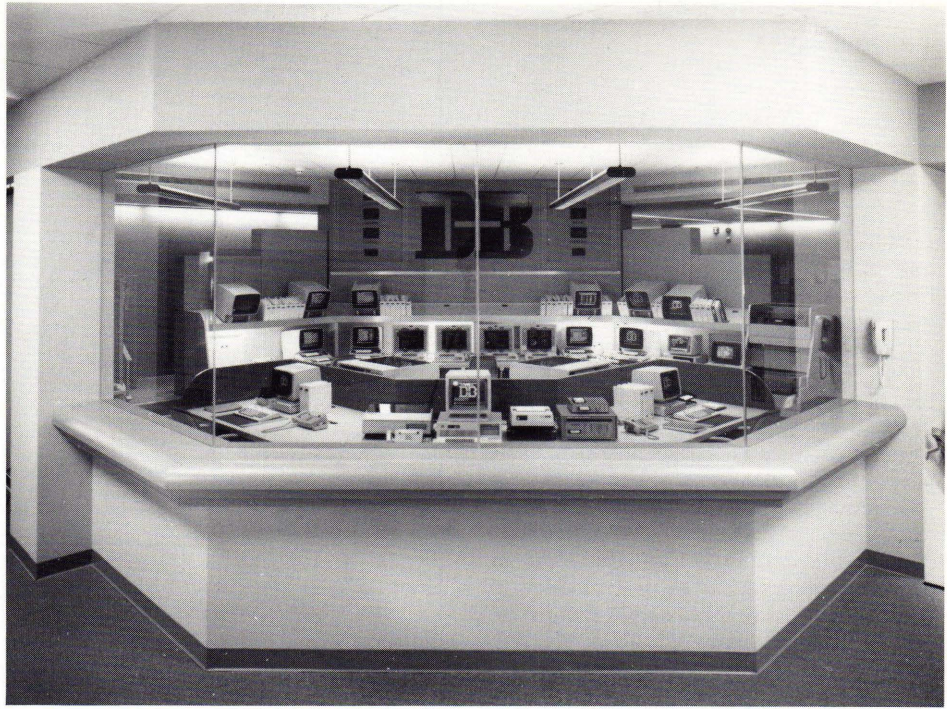
National Business Information Center

Dun & Bradstreet
Berkeley Heights, NJ

*The Ryan Group, PA
Middletown, NJ*

The Ryan Group has paid special attention to function in its large-scale renovation of Dun and Bradstreet's National Business Information Center, particularly in creating a new computer area.

As principal and project manager James J. Ramentol explains, this area is much more than an environmentally-controlled raised floor. "It contains a sophisticated network control center. Working with D&B's facilities management team, we designed this area for user comfort, a concept not often addressed in computer installations. From the anti-static carpeting and pastel wallcoverings to window treatments that reduce the glare of natural lighting on computer terminals, the entire space was designed to be, as the computer people say, 'user-friendly.' "



Martindale-Hubbell, Inc. Corporate Offices

New Providence, NJ

*Barrett Allen Ginsberg, AIA, PA
Bedminster, NJ*

Martindale-Hubbell, a corporation primarily involved in gathering information for legal publications, needed a new facility to house its expanding operations and to enhance its century-old reputation. The design of the new four-

story building, with a strong base and cap, projects an image of stability and endurance.

The six-and-one-half acre site is adjacent to and south of the present corporate office building, which the corporation will keep for possible future expansion. Light industrial properties are on three sides of the site, and a residential development in the Colonial style is on the east side. Between the southeast and northwest corners of the site is a grade variation of seventeen feet.

The building is situated into the sloping land at the southeast corner, so that from the front it appears to have only

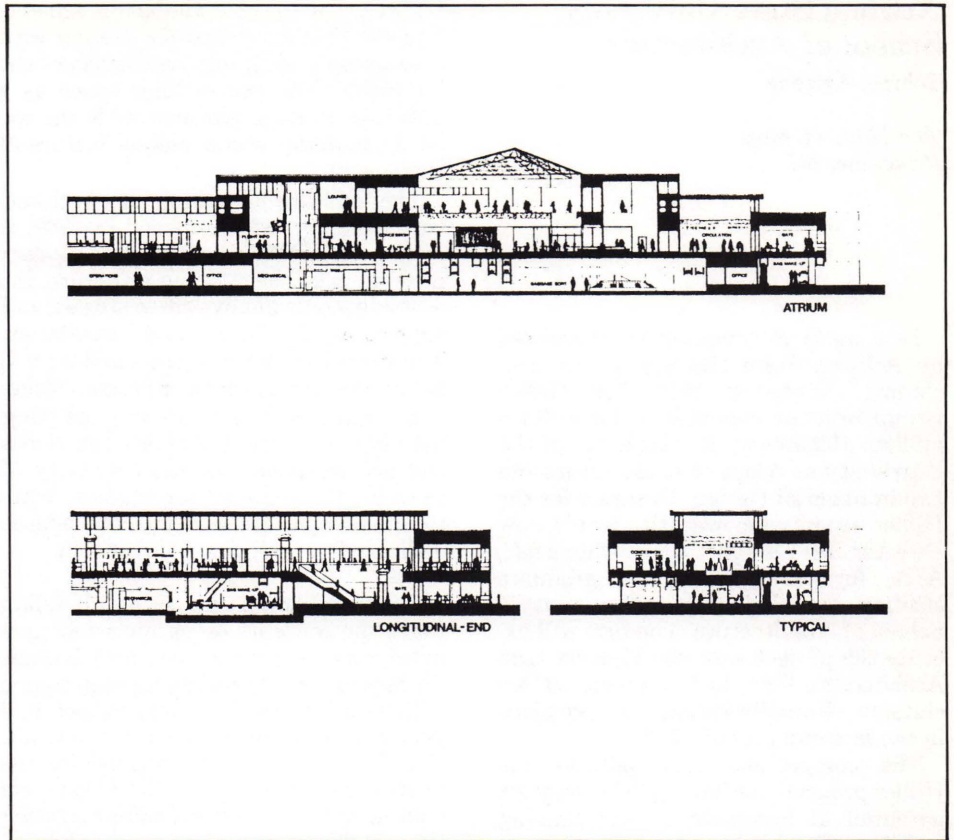
three stories. All parking is oriented toward the light industrial properties and an extensively landscaped lawn is opposite the residential area. On the south side, a garden area for employees is carved out of the land to provide privacy.

The exterior materials of the building are masonry with punched glass openings, and a projecting two-story library space above emphasizes the entrance. The interior has a central four-story atrium with various corporate departments situated around the building's perimeter. The main work flow is around extensive file areas.

**People Express Airlines
Terminal C
Newark International Airport**
Newark, NJ
*The Grad Partnership
Newark, NJ*

Part of the Port Authority of New York and New Jersey, Newark International Airport is the fastest-growing airport of the three serving the metropolitan area. Newark Airport's forty-one-gate Terminal C alone has more gates than La Guardia Airport. Yet the Terminal C project, designed by The Grad Partnership, is only in its first phase; in the second, it will expand to seventy-one gates.

The first phase's one million sq. ft. facility contains: a computerized baggage-handling system; 1,540 linear feet of moving walkways; loading bridges on all gates, and on some gates swing-loading bridges that accommodate any type of aircraft; retail shops that line "finger" concourses to aircraft gates; and, below an eighty-foot-wide skylight, a VIP lounge and a restaurant that overlook an atrium concourse. The second phase of construction will comprise an additional half-million sq. ft. □



Arizona State University School of Architecture

Tempe, Arizona

*The Hillier Group
Princeton, NJ*

In a national competition, sponsored by Arizona State University and concluding October 3, 1986, The Hillier Group won the commission for a \$11.5 million, 100,000 sq. ft. expansion of the University's College of Architecture and Environmental Design. Designer for the Hillier submission was the firm's new Director of Design, Alan Chimacoff, AIA, formerly director of graduate studies for Princeton University's School of Architecture. The firm will execute the project with the Phoenix firm Architecture One, Ltd., Associated Architects. Groundbreaking will take place in the late summer of 1987.

The competition jury praised the Hillier program for having "the greatest potential of becoming an outstanding building. The simple and straightforward organization of the plan, skillfully placing the library in the center, was noteworthy." The jury also cited the in-

tegration of the overall design scheme, and the firm's solution for dealing with circulation among different levels of the building: "The use of high space as a potential linkage element with the existing building was a unique feature of the design."

The existing 50,000 sq. ft. Architecture Building, which opened in 1969, is of raked natural concrete and is modern in style. Like the existing structure, the new addition will have three stories, and approximately fill its site boundaries. The main entrances to the building will be in the newly-made Krueger Street pedestrian mall facing the existing building. The new building's top floors will accommodate the daily activity of the school — architectural studios, faculty offices, special use rooms, and spaces dedicated to architectural research.

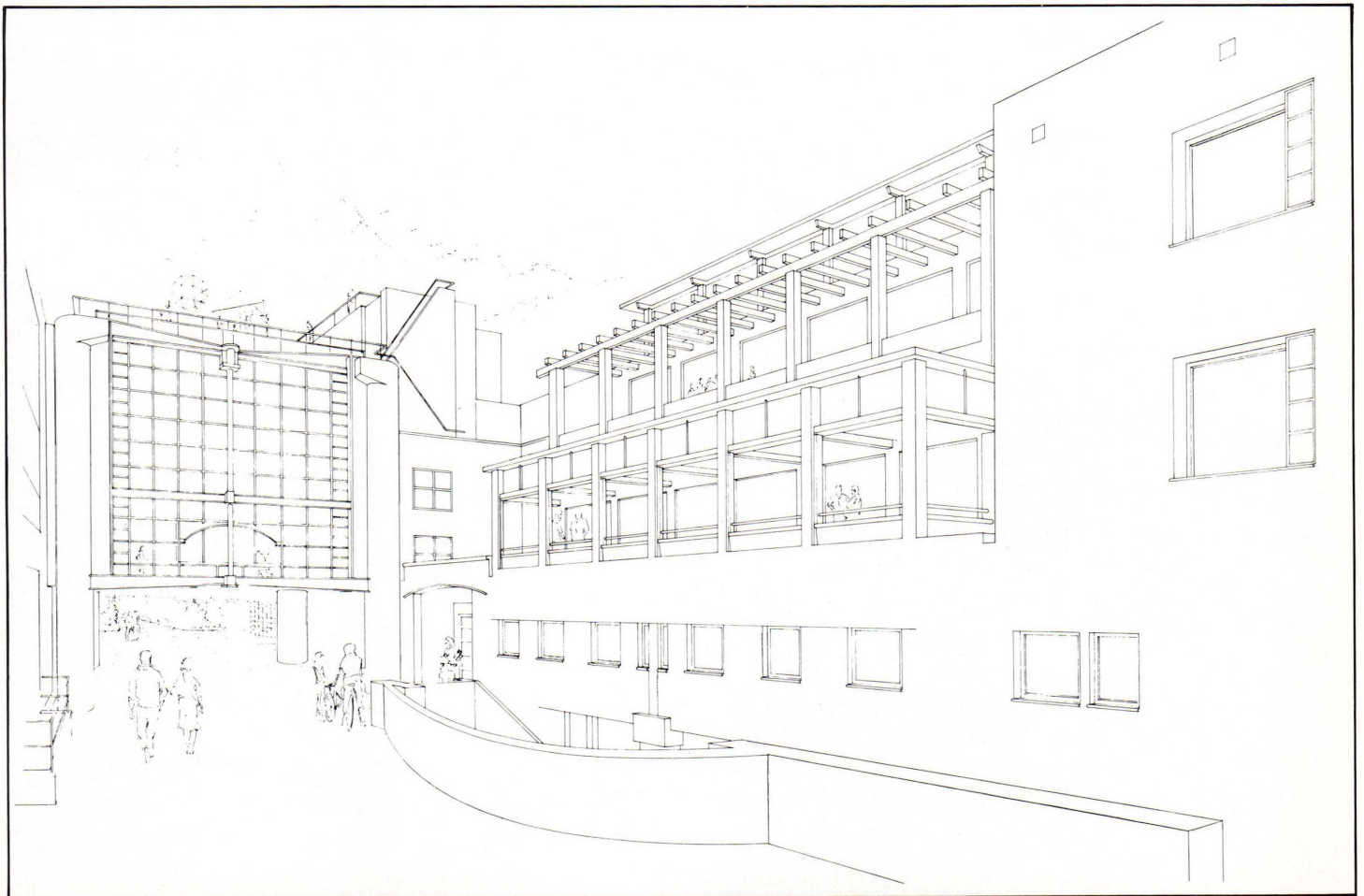
Chimacoff noted that the new building takes the concepts of learning and community as its major design foundations. To express this the building is designed with two "centers" of importance and geometry, evident both indoors and out. The first center is established by the main building entrance, the library entrance, and the vertical public circulation within the building. The second center is created by two courts, one indoor and one outdoor, stacked above each other at the building's center.

"The courts reveal the organization of the building — concentric and multi-layered — and create places of community, learning and discourse," explained Chimacoff. "The immediate confrontation of the library emphasizes the primacy of the library, symbolically and practically, as the repository of classified knowledge — the basis of all structured learning."

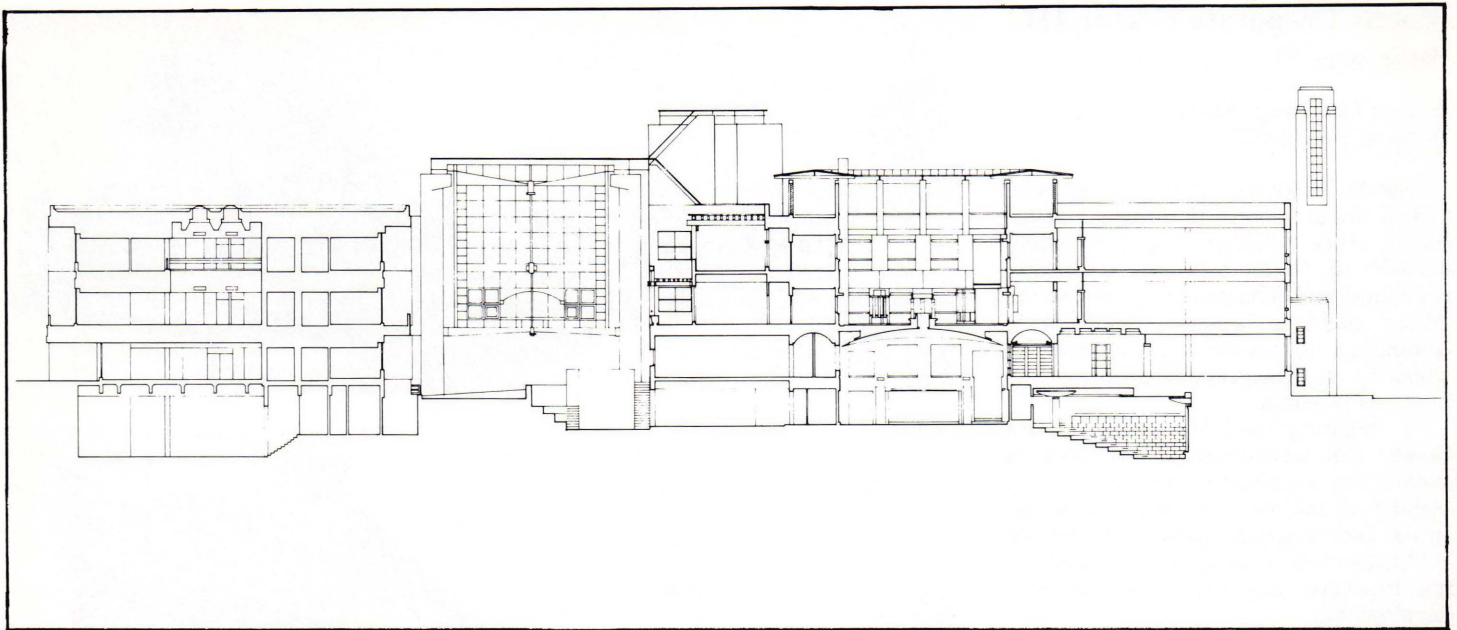
The lower court has several functions — as a lobby for the lecture and seminar rooms and auditorium, as a cafe, and as the arena for school-wide design reviews. "It is the central forum for intellectual and social transactions, creating a core for the school community," said Chimacoff.

The upper court is the heart of a multi-layered concentric arrangement of studios, research rooms, special-use classrooms and faculty offices. Students and faculty can pass from studio or classroom into the court through gateways in the office layer on the innermost ring surrounding the court. Complementing the lower court, the upper court creates a faculty community.

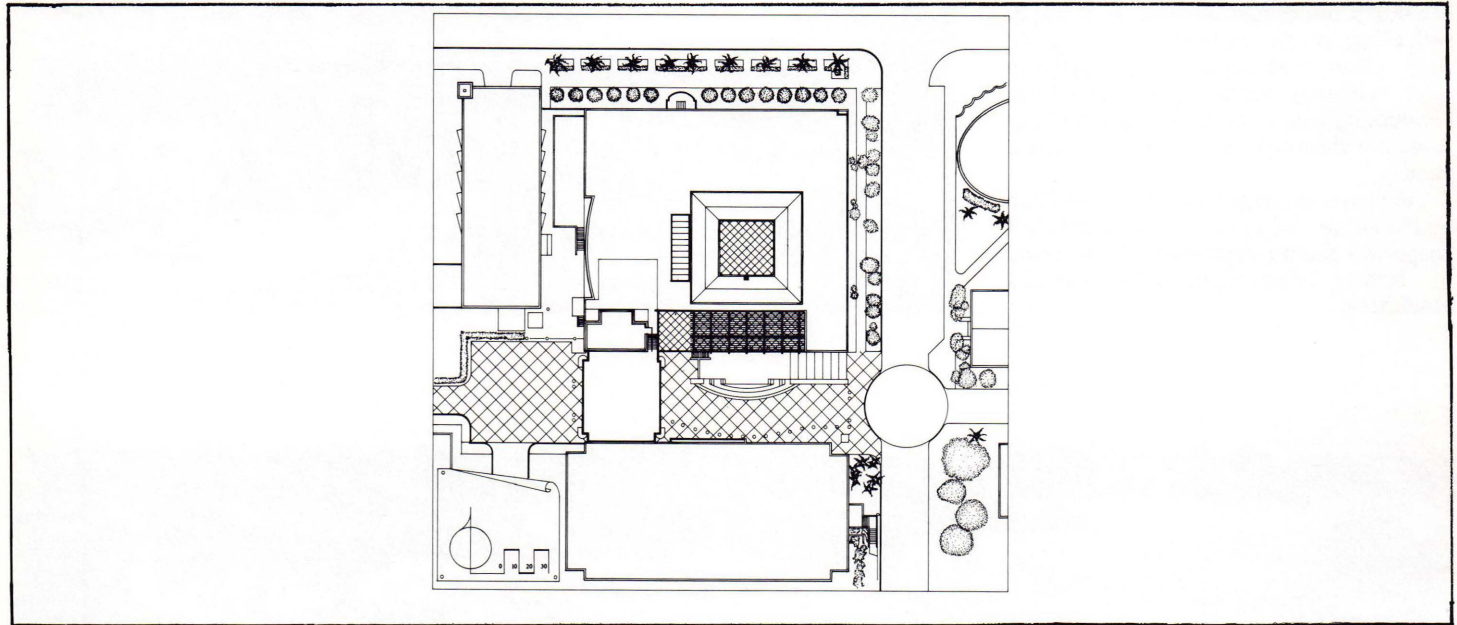
In addition to housing research facilities, the three-story research tower establishes the connection between old and new and, according to Chimacoff, "stands as a symbol of the uncommon aspiration of this school of architecture." □



Krueger St. Mall



North-South Section



Site Plan



University Drive

Morris Corporate Center III

Parsippany, NJ

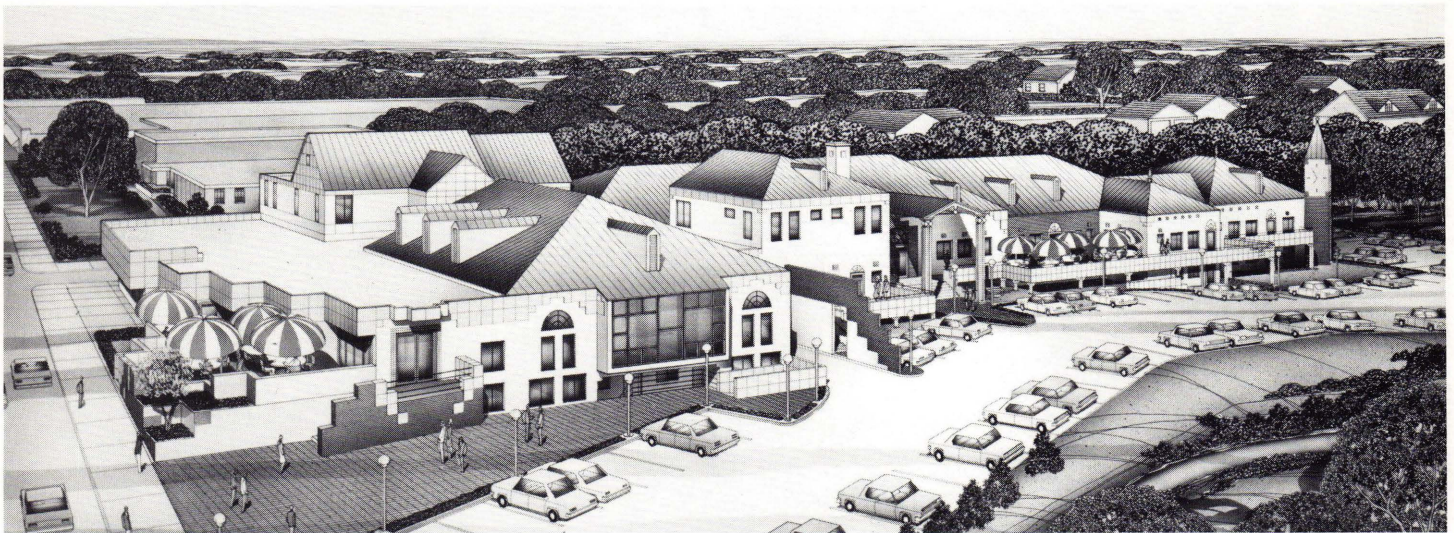
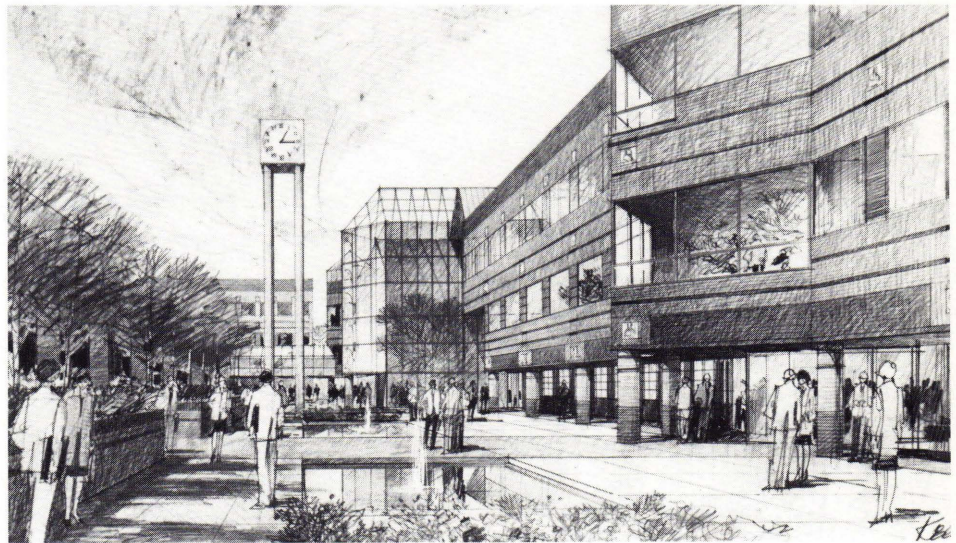
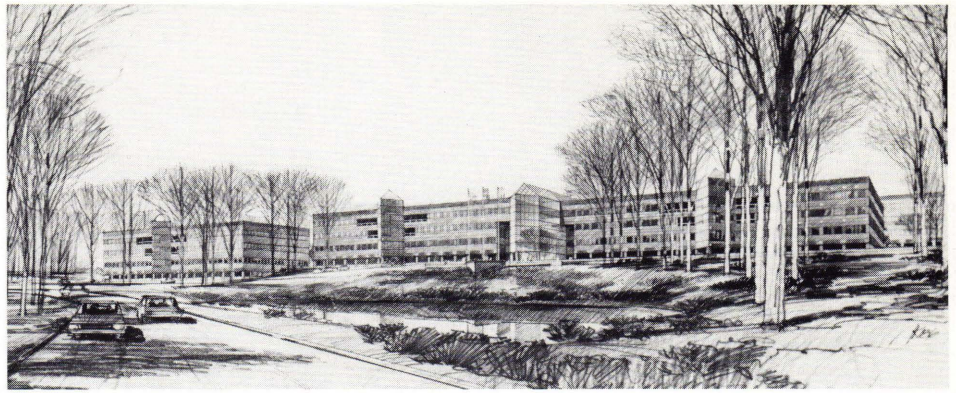
*Haines Lundberg Waehler
Basking Ridge, NJ*

Lincoln Property Company commissioned the architects to design a multi-tenant office building of approximately 450,000 sq. ft. for a twenty-seven-acre woodland site. The project poses an exciting challenge because the client is committed to preserving the heavily-wooded, steeply-graded property as much as possible.

By stepping back the buildings and taking full advantage of the natural grade, the architects will protect the beauty of the site. In addition, structured and on-grade parking areas for 1,500 cars will be located where they do not interfere with the site's aesthetic development.

The design calls for a series of four 3½-story buildings, as well as a pond, reflecting pools, promenades, and an open plaza that separates pedestrians from vehicular traffic. A central atrium connecting two main buildings will help meet a wide range of the tenants' space needs.

Construction began in December 1986 on the center, which is intended to fulfill corporate clients' requirements in terms of image, function, and special amenities. □



Fair Haven Commons

Fair Haven, NJ

*Joseph R. Peters, AIA
Red Bank, NJ*

The largest recent commercial venture in Fair Haven is Fair Haven Commons, a 28,000 sq. ft. facility that includes office space, a one-hundred-seat restaurant, and twenty-one specialty shops. The project utilized 17,000 sq. ft. of existing area in six buildings that over the past fifty years had come to be connected.

Fair Haven Commons is not only large, but also controversial. About one hundred residents of Fair Haven pro-

tested that the project should have conformed with an historic style already present in the Borough, such as Queen Anne, Federal, or Victorian. Residents also objected to the pastel pink and green accents on the cream-colored stucco.

The controversy continues. Recently two pink plastic flamingos appeared on the lawn, perhaps placed there by a silent protestor who considers the architecture akin to that of the Caribbean. □



Atlantic County Office Building

Atlantic City, NJ

Martin F. Blumberg

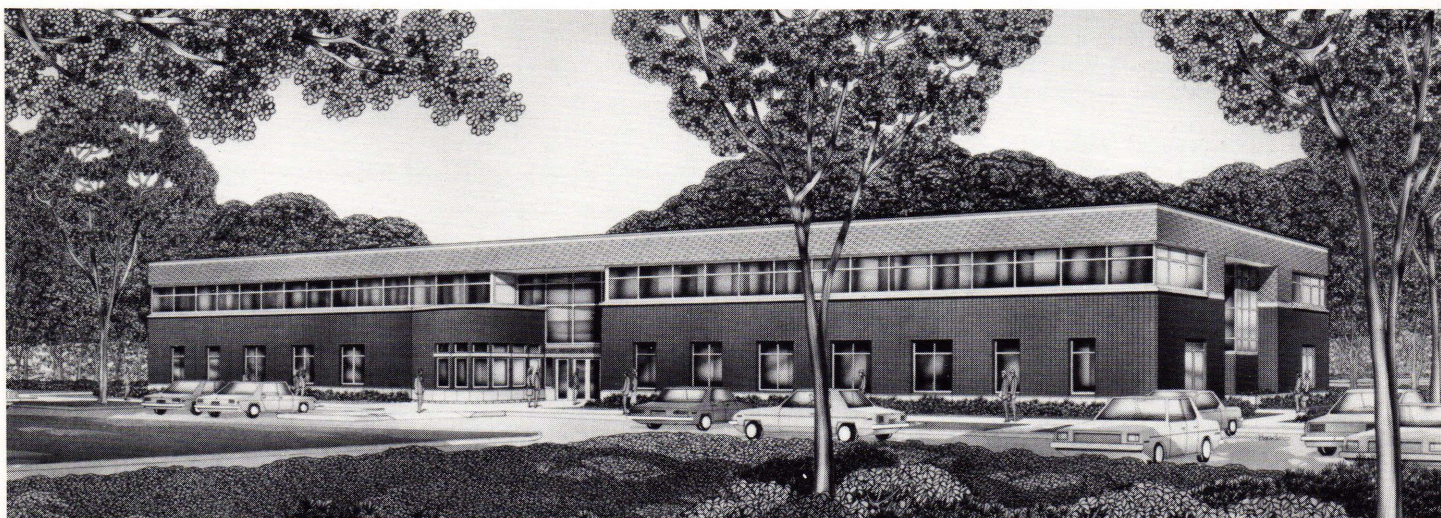
Atlantic City, NJ

One of the largest non-casino projects in the city's recent history, the new Atlantic County Office Building and Atlantic City Public Free Library will serve as the nucleus of a government services center. With the dual-facility project, the County and City governments are committing themselves to the revitalization of the central business district.

The 120,000 sq. ft. office building will house six hundred County employees. Features of the eight-story facility include an open-space floor plan, a modular conference center, a single mail room and supply store, systems furniture, graphics and printing facilities, and a lecture hall with multimedia capabilities.

The two-story, 30,000 sq. ft. library will house 110,000 volumes, will incorporate modern computer technology, and will share an energy management program with the office building.

A park plaza unites City Hall with the complex and a glass-enclosed atrium serves both as the project foyer and as a link to Atlantic Avenue, the city's main shopping street. □



DOT Region III Headquarters Complex

Freehold, NJ

Shive/Spinelli/Perantoni & Associates
Somerville, NJ

The DOT Region III Headquarters Complex consists of a two-story, 35,000 sq. ft. office building and a 17,000 sq. ft. repair garage. Both buildings have

masonry-clad steel frames, and both feature the creative use of standard material to provide surface texture, pattern, and decoration. However, the two buildings use different types of masonry to achieve different effects.

The office building's utility-sized bricks are arranged in two variations of the flemish bond pattern. A palette of red, orange, and brown bricks contrasts with the light-colored mortar and with the precast concrete sills and water table. The colors and patterns demarcate the two stories of the building and

enliven the building's long expanse.

In contrast to the highly-detailed office building, the garage has a simple, functional profile. Its exterior is of blue glazed concrete block, and it has sleek metal overhead doors and mechanical louvers. The glazed block contributes both to the facility's clean, crisp appearance and to its low maintenance needs.

Flowering plants and trees accentuate the landscaping scheme, and integrate the complex with its naturally-wooded site and rural surroundings. □

Redevelopment of 395-397 Main Street

Metuchen, NJ

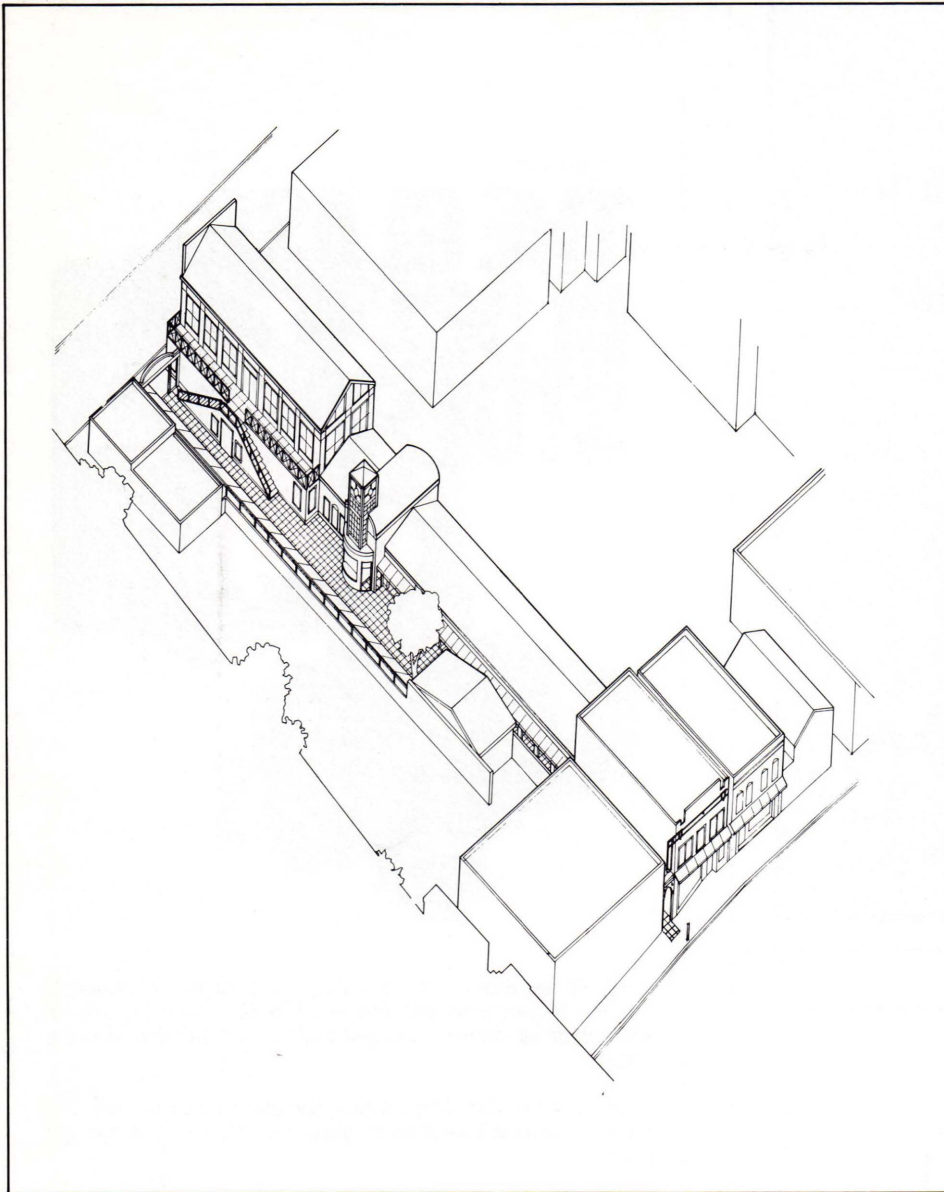
*Michael Burns, AIA
Rocky Hill, NJ*

The main intention in rejuvenating this property, a through-lot that lies between Main and Pearl Streets and parallel to the Conrail railroad tracks, is to create both a pedestrian passageway and a retail and social center. The site is already heavily traveled by commuters, as it is adjacent to a pedestrian easement that links the Metuchen station with a large municipal parking lot.

The project, commissioned by P&L Investments, Inc., calls for the exterior space to be improved and enclosed as the pedestrian passageway. It also calls for an existing one-story brick warehouse to be renovated and to be enlarged by 1,500 sq. ft., so that the building can house specialty shops and a new restaurant and cafe. The removal of some dilapidated frame construction in the center of the warehouse will provide an exterior entry to the parking area on the north side. A sunny court will provide space for alfresco dining, open-air markets, and so on.

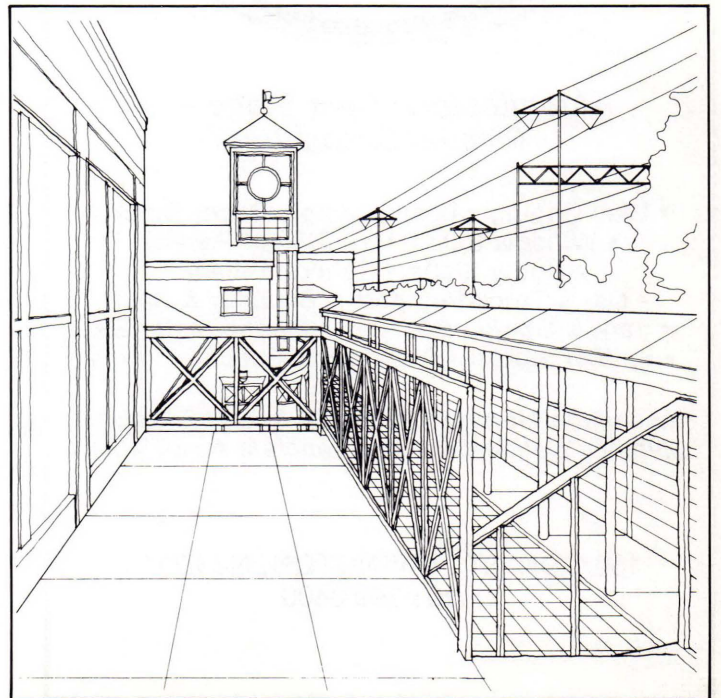
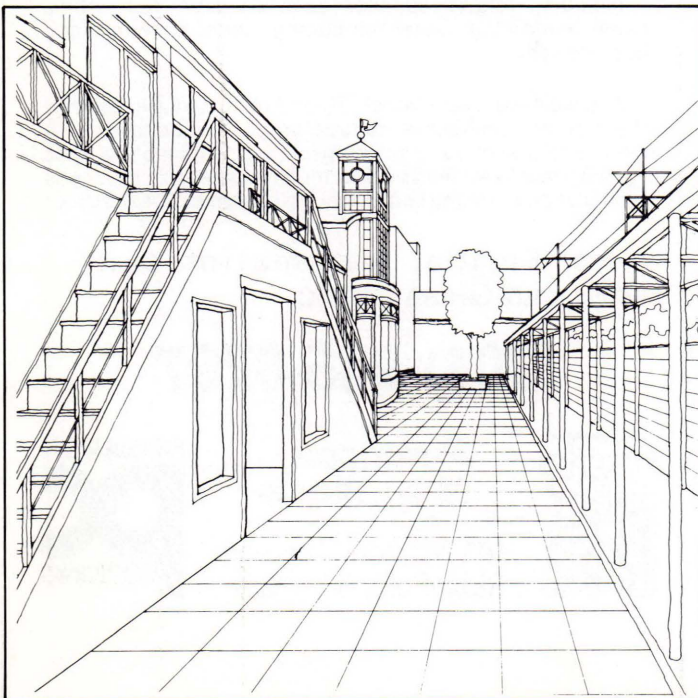
Archetypal architectural elements define this urban space. Gates will mark





the entrances, and a large tree at the east end of the court will provide both a place to congregate and a terminus for the view from Pearl Street. A "campanile" in the complex will end the visual axis along the entrance and alley from Main Street, and serve as a landmark for passing trains and for the town itself. A long arcade, providing cover for walking, dining, and shopping, will define the southern edge of the court. A pair of staircases leading to the restaurant will suggest a sequence, and will provide places to sit and sun as well as to circulate.

In addition, the design makes use of elements that are characteristic of urban train stations. The steel-frame tower will echo both traditional railroad water towers and the nearby power lines. The restaurant will have exposed trusses, high ceilings, and elaborate wood paneling and trim. The first floor level, acting as a solid base, will have masonry construction and details. The skeletal structure above the base will be of metalwork and large areas of glass. □



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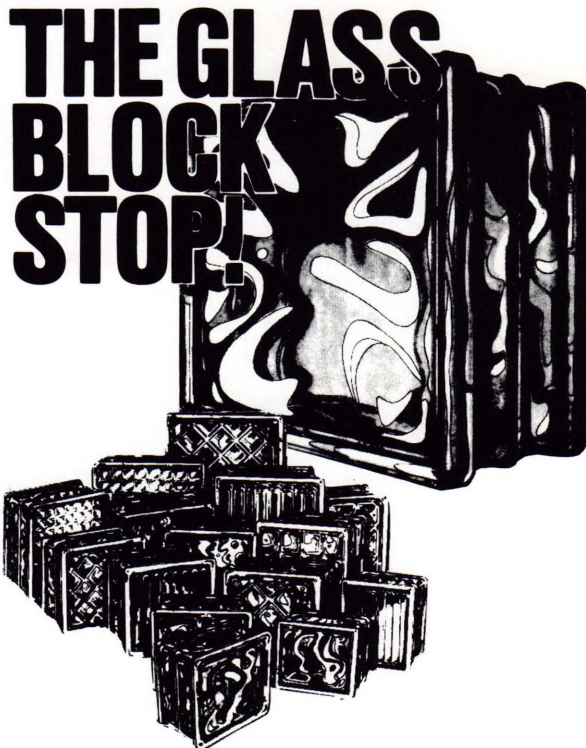
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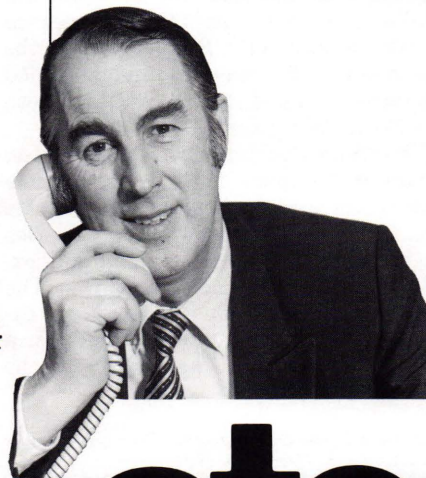
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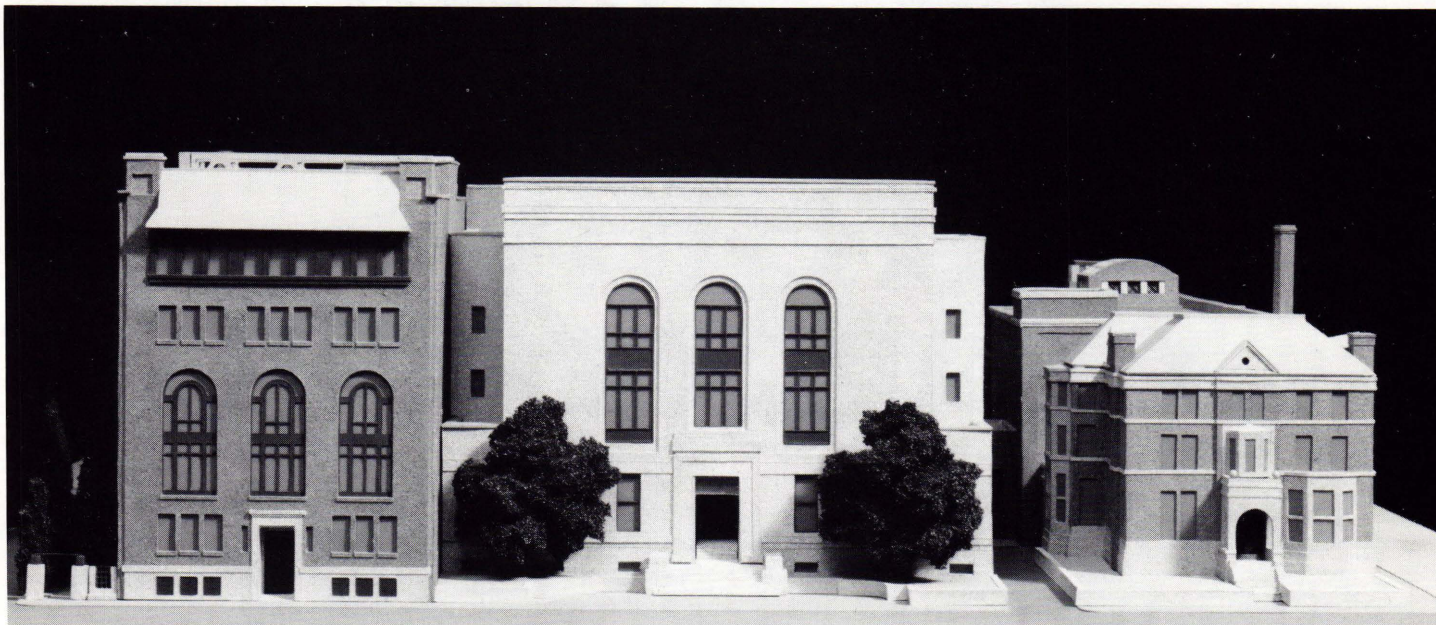


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The *New* Newark Museum



Model photo of Washington Street Entrance.

Michael Graves, Architect

Photographer: Paschall/Taylor

Master Plan Renovations

The Newark Museum is currently in the midst of the first renovation project in its 78-year history. The \$17.5 million master plan for renovation involves the adaptive reuse of 53 Washington Street and the renovation and refurbishment of the Main Building and North Wing.

Construction at the Museum has been in progress since May 27, 1986. Since then, all departments, the library, and the vast collections have been safely moved to temporary locations. The renovation project's general contractor is Turner Construction Company, whose headquarters are located in New York; its New Jersey office is in Somerset.

The new South Wing, the largest single element of the expansion, is a five-story building at 53 Washington Street. The building, a gift to the Museum in 1982 by the City of Newark, initiated the current project. Subsequently, the Museum's master plan was developed to renovate and integrate four disparate Museum buildings into one efficient complex.

The South Wing will house a 325-seat auditorium for concerts, films, lectures, and children's theater programs. It will accommodate the Education Department, Junior Museum and Gallery, Arts Workshop studios and classrooms, Junior Gallery, Mini-Zoo, administrative offices, and the 26,000-volume research library. Also in the South Wing will be a new school lunchroom, the Lending Department, and new quarters for the Membership and Volunteer offices.

The new three-story atrium in the Museum's North Wing — formerly

known as the Addition Building — is the focus of the entire master plan. It will serve as the hinge between the North Wing, the Main Building, and the Victorian Ballantine House restoration, and thus coordinate internally three disparate buildings.

The North Wing's new climate-controlled galleries will house the permanent collections of American Painting and Sculpture, Coins and Currency, and Oriental Art, including the world-famous Tibetan collection. The plan will double the wing's exhibition space to 60,000 square feet. Renovation of the basement will provide much-needed climate-controlled storage vaults in both the North Wing and Main Building.

The Main Building at 49 Washington Street will remain the focal point of a wide variety of Museum functions. Its first floor will provide special galleries for the Classical collection, changing exhibitions, and Planetarium shows. The second floor will house Ethnology exhibits. Science Department galleries, a lecture hall, and offices will share the third floor.

Ballantine House Dining room, after restoration by Rambusch Co., New York, 1976.



The Museum's Heritage

The Newark Museum, founded in 1902, occupies a special position of excellence among American museums for which it is known and respected throughout the country. A glance at a current newsletter provides an overview of the many and varied activities that its founder, museum pioneer John Cotton Dana (1856-1929), might have approved when he envisioned the museum as "first of all an institution of and for active service to the people of the community."

According to the newsletter, a current exhibition, "Avant-Garde American Painting, 1911-1916," traces the antecedents of abstract expressionism in the United States, and shows the works of such artists as Max Weber and Alexander Calder. Even with the renovations, this exhibit holds sway in the Main Gallery until June.

In news of recent acquisitions, the Curator of Decorative Arts reports the purchase of the remarkable Viking Service, a coffee service made by Tiffany & Co. in their Newark factory for the 1901 Pan American Exposition in Buffalo. The one-of-a-kind set adds an important dimension to the institution's outstanding collection of American and New Jersey silver, including many more Tiffany pieces from Newark, which the museum will lend to Tiffany's 150th anniversary exhibition opening this October in Boston.

Lectures, day-trips, and arts festivals, including a two-day festival highlighting the achievements of people with disabilities, crowd a busy schedule. So do a series of "Conversations with

Curators," family films, teachers' programs, and several traveling exhibits, including those on the ecology of New Jersey, and a photo-documentary about "The Making of the King Mural," commemorating the life of Dr. Martin Luther King, Jr.

Arts workshops abound — everything from manuscript illumination to making kites, banners, and windsocks. And in the international travel department, there is news of a one-month Himalayan pilgrimage to view Buddhist art of Kashmir, Nepal and Tibet, led by the museum's Curator of the Oriental Collection. And for those who like to haunt museum shops, the Museum Shop reports it has just received a shipment of Chinese blue-and-white porcelain jars.

Visited by 350,000 people each year, the Newark Museum today is a major museum, encompassing great collections and an educational policy that makes those collections accessible to all. This was Dana's vision. Librarian of the Newark Public Library, he sought to establish a museum at a time when many American institutions carrying that name were mere musty repositories of objects.

According to one biographer, "Dana's greatest contribution was to conceive of the museum as a powerful educational force, an institution of visual instruction that could expand the intellect and the spirit of all the people, and that could play an active role in making life richer, fuller and better for everyone."

The beginnings were limited: two rooms on the top floor of the Newark Public Library, one designated "Art Museum" and the other "Science Museum." Fifty-six exhibitions were held in those rooms from 1902 to 1908 to such enthusiastic response that the City of Newark took notice and in April, 1909, chartered the museum for the "reception and exhibition of articles of art, science, history and technology for the encouragement of the study of the arts and sciences."

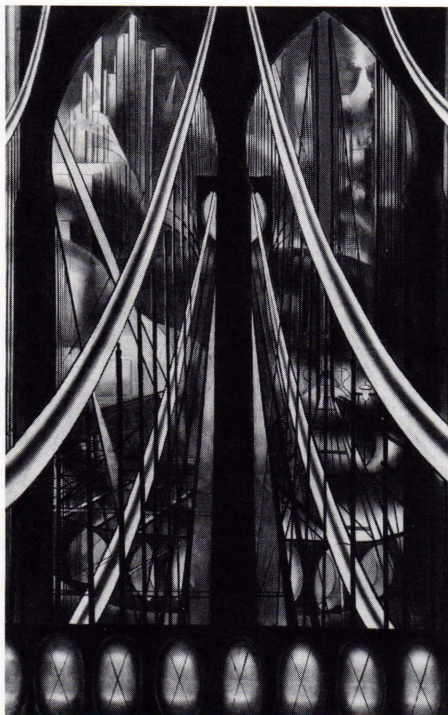
The City of Newark provided funds and has continued to do so, as have many New Jersey corporations and individuals. Since 1969, the State of New Jersey has funded one-third of operating costs.

The City, too, purchased the land on which the current museum sits. However, the handsome neoclassic building, which opened in 1926, was the gift of one of Newark's — and the country's — outstanding merchants and philanthropists, Louis Bamberger.

The Newark Museum continues to take a leadership role. From its opening year it hosted pioneering exhibitions by contemporary American artists. The museum was also the first to hold ex-

hibitions of American folk arts, a practice it continues today with a current exhibition of 13 recently-acquired rare quilts. And in 1985, the museum acquired a wonderful collection of tin and limestone sculptures by highly original black folk artists.

Other "firsts" included exhibitions of good industrial design. The museum also pioneered in collecting American decorative arts. The Ballantine House, a lavish Victorian mansion adjacent to the



The Bridge #5 panel of the series, "The Voice of the City of New York Interpreted," 1920-22. Oil and tempera on canvas by Joseph Stella (1877-1946).



Portrait of Mrs. Joseph Scott (1733-1817), ca. 1765, by John Singleton Copley (1738-1815).

1926 building, is the centerpiece of the Decorative Arts Department. Restored in 1976 to its original grandeur, the house was designated a National Historic Landmark in 1985.

The museum's collection of Tibetan art and artifacts is known throughout the world, and the Oriental Department also includes significant Japanese collections as well as notable Chinese, Korean, and Indian holdings. The Classical collection displays objects from Egyptian, Greek, Etruscan, and Roman antiquity, and the Ethnology Department concentrates on objects from peoples native to the Americas, Africa, and Oceania. The African collections are especially rich and are some of the museum's earliest acquisitions. Collections in the Science Department, oriented toward educational use, are strongest in geology, earth science and botany. A popular Mini-Zoo draws visitors of all ages, and a Planetarium offers programs for the general public as well as school groups throughout the state.

The holdings of the Painting and Sculpture Department are justly famous, especially in 19th- and early 20th-century art. In 1985, the museum acquired one of its most important paintings, John Singer Sargent's *Portrait of Mrs. Charles Thursby* (1897-1898), which was the centerpiece for a major show that year, "The Grand Gallery: American Painting and Sculpture. 1850-1900," presenting one of the strongest areas of the museum's collection in a stunning floor-to-ceiling Victorian installation.

The museum is known not only for its excellent collections and exhibitions, but also for its diverse educational programs and the wide scope of its community activities. More than 300 public programs are presented each year for children and adults, including concerts, lectures, gallery talks and special activities for senior citizens and the handicapped.

Each year docents guide more than 50,000 schoolchildren from throughout the State on intensive tours, and museum-quality objects — some 10,000 items — are lent to students and other community groups.

An outstanding Junior Museum offers year-round workshops in the arts and sciences, outreach visits, and annual festivals. Even during the renovation period these programs flourish, as do the Arts Workshops in all forms of art for adults throughout the State.

The scope of the Newark Museum's activities has made it New Jersey's foremost cultural institution. With the completion of Michael Graves renovations, it will be the most outstanding architecturally as well.

by Norma Harrison

Michael Graves, FAIA, and the Newark Museum Renovations

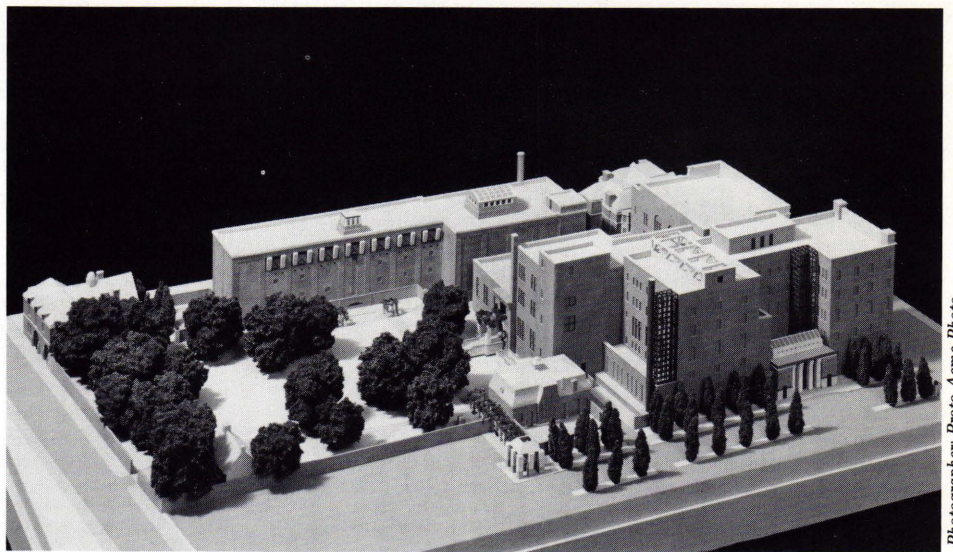
When architect Michael Graves talks about his renovation of the Newark Museum, the drawings and models of the project come to life. He frequently describes the museum from the viewpoint of visitors moving through galleries, pausing to look at artworks, and, one day, returning to the museum.

"We were very interested in attempting to make the building comprehensible, to make it logical in its sequence, to make it understandable to somebody going there for the first time or to anyone who needed to know the various routes and the primacy of routes through the building," said Graves in a recent interview. His plan will unite four buildings as a single complex: the original museum (called the "main museum"), a former YWCA at 53 Washington Street, a former office building (the "addition building"), and the 1890's Ballantine House.

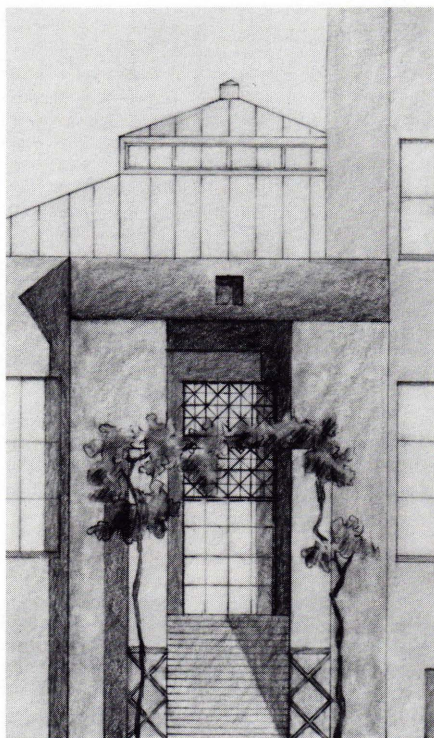
Graves pointed out that the configuration of the main museum building, with its circulation around a central atrium, had been easy for the visitor to understand, but that with the addition of three other buildings, "You've got a more complex organization, where a different structure is needed to allow people to know where they are. So what we have done, then, is to allow the garden [in the rear] to become the new orienting device, where the buildings now wrap around the garden or sculpture court. The garden acts very much like the interior atrium of the original building; all buildings seem to relate to it."

He noted that the plan calls for the side access of 53 Washington Street to become the entrance for schoolchildren, whose educational programs may include special exhibits in the Junior Museum and lectures or films in the auditorium. "That is a kind of separate portion of the museum. Nevertheless, of course, there are times when the adults will be a part of the children's galleries. So there was still the necessity to make connections that were legible, understandable, comprehensible, so that both groups would know where they are relative to the whole organization."

The variety of room sizes and shapes will contribute to the visitor's sense of that organization. "We're dealing here with a sequence of spaces that are more or less calculable because so much of the collection is permanent," Graves explained. He compared the sequence to a sentence that, given differing intonations, might convey emphasis as well as information. Similarly, an architectural connecting passage might "at the same time be expected to help you make a left turn, let's say. Therefore the orientation of the room, the light that comes into that room or sequence, helps you very



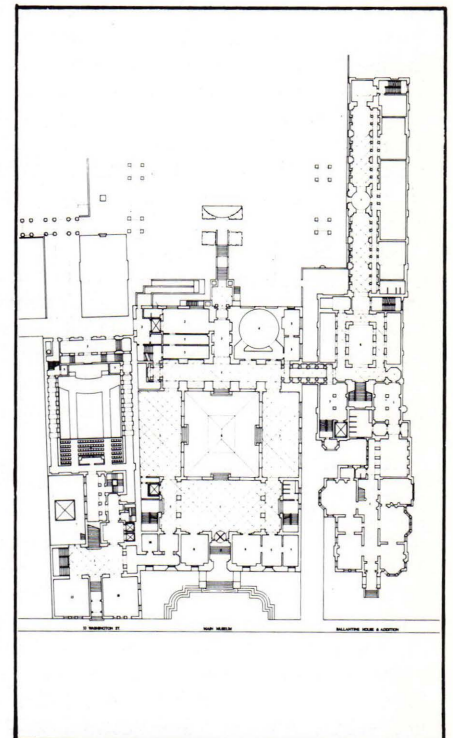
Model view from the West.



Garden Entrance Sketch.

subtly turn left, helps you on this path or architectural *marche*."

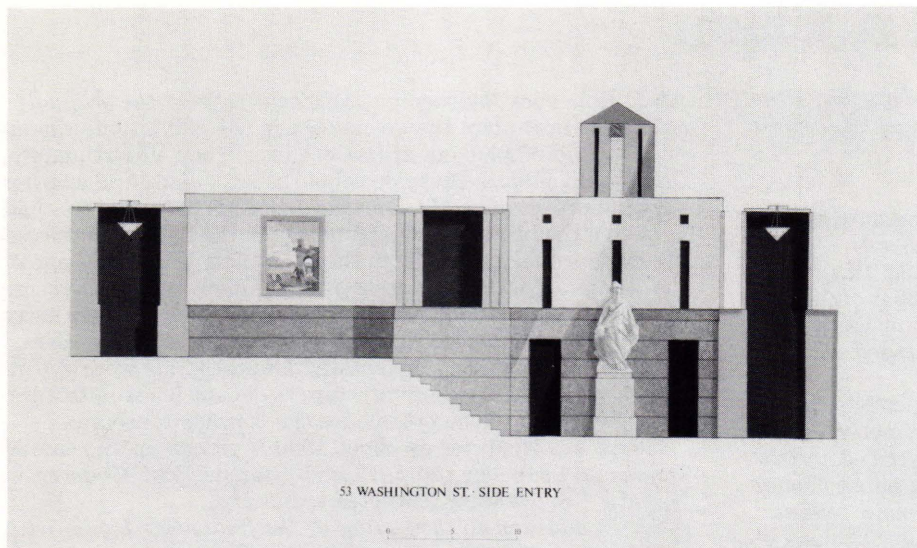
According to Graves, the architectural *marche*, as exemplified in the work of museum architect Sir John Soane and other classical architecture, "is the hierarchy of rooms and spaces along given paths that develop sequentially. That sequence in turn allows you to know something about the character of the place, the character of the collection, and the importance of one sequence versus another. It has to do with largeness and smallness; it has to do with light and dark; it has to do with large scale and small. The way those things are related one to another finally tells an architectural story that should not be com-



First Floor Plan.

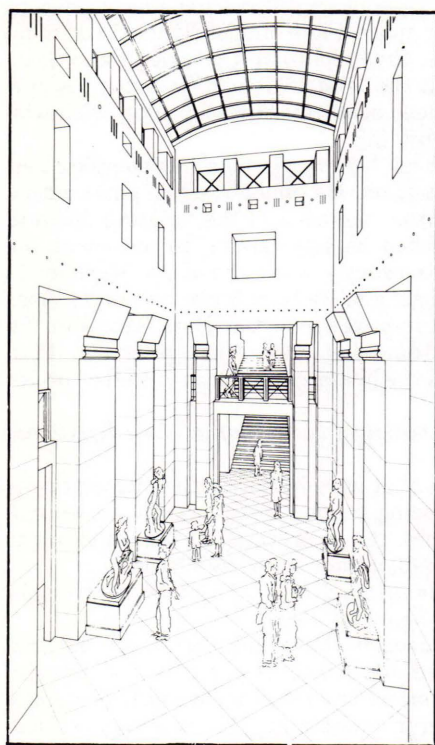
petitive with but complementary to the work at hand."

In emphasizing the relationship of the architecture to the art, Graves places his own work in a contemporary as well as an historical context. "We are at a time in history when there is a re-evaluation of what museum architecture is. For instance, there was an article [*The New York Times*, April 12], by Bill Rubin of the Museum of Modern Art, talking about the neutrality of spaces versus the appropriateness of space for modern art versus classical art, and so on. The tendency in the last twenty years has been simply to make all rooms neutral, to make all sequences neutral, not conflict with the art, paint everything

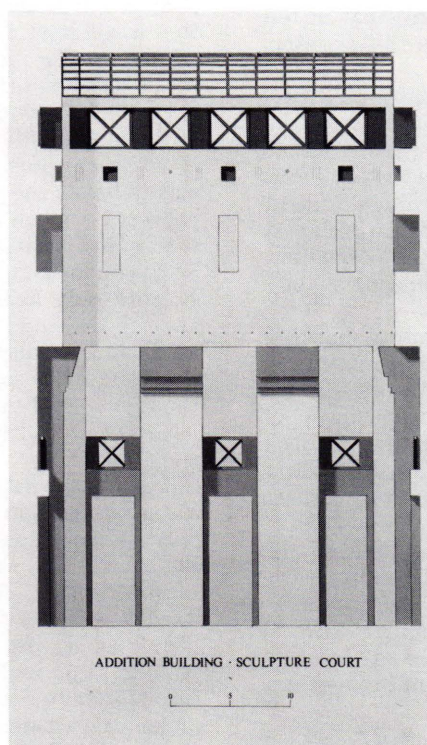


53 WASHINGTON ST. SIDE ENTRY

Photographer: Proto Acme Photo



Sculpture Court



ADDITION BUILDING - SCULPTURE COURT

Photographer: Proto Acme Photo

white.

"For a collection such as that held by the Newark Museum, for the variety of things that they have, that seems dramatically inappropriate...If you were to walk into a room full of Frank Stella paintings, it would be very different than seeing Etruscan bronzes, it seems to me. The kinds of light and the kinds of characteristics that one has over the other might be identified partly by the character of the room. By saying character, I mean that it has a personality, there is a place there made for objects to be examined, looked at, wondered about, and so on, by all comers. That's a different attitude than architects have held for a very long time.

So in a way it's not necessarily a return to the past, it's simply a suggestion that overly abstract characteristics are not always the way, and overly neutral characteristics are not always the way, that one should go about making places for artifacts of our time or any other time.

"It's our intention, for instance, in seeing the collection of Tibetan art, that the colors and the material used in that art are reinforced by the color of the wall. We'll take it from the fabrics, from the colors of the paintings, and that sort of thing; without trivializing those elements or those artifacts, we will try to be complementary to them. I doubt, for instance, that the walls will be stark

white, because it would be inappropriate to the time, the place, the ambiance of the work, and the characteristics of the collection to be overly abstract in a place such as that. And the accent of the light will be more dramatic in a room like that than in a room devoted to contemporary art, where the light can be much more even."

Elsewhere, as well, color will express the architectural intentions of the museum; in some rooms, for example, four shades of white may be used. "There are variations of white from cool to warm that will allow the rooms to attain some degree of neutrality — in other words that paintings can be changed, but at the same time there is a kind of body of the room," Graves said. "Rather than making the room seem cold and unwelcoming, we'll try to temper it so that the visitor will hardly know that this has been done, that there is a subtlety to the range of paint used that will give an enclosure to the room without restriction to that composition."

The appropriateness of the room to the art goes beyond the colors of the walls. Graves also cited a three-story-tall atrium located in the old addition building and tentatively designated for nineteenth-century marble sculptures. "It is where one stops to contemplate the busts, the torsos of the nineteenth century. It is one of the spaces that will offer no danger to the artworks, because the artworks will largely be marble or stone in their composition; therefore, we can allow daylight into the room. That will be a space where anybody can walk in and be amazed at its height, its generosity, and the brilliance of the light.

"All of that will, in a curious way, act a bit like a scenario. It will for the moment cast you in such a high degree of daylight that you will almost sense that you are in the garden. And that is indeed a transition point along the route from painting sequence to painting sequence, interrupted by these nineteenth-century figures of marbles that allow a generosity of light that rooms that hold paintings on either side cannot."

Displaying sculpture in the skylit north-wing atrium is only one example of the ways in which aesthetic and pragmatic considerations have, to some extent, fortuitously coincided. Graves remarked that the Newark Museum will not have spaces similar to "that big open room in the East Wing of the National Gallery, where one walks in and the whole thing is open, filled with people, a hanging Calder mobile, perhaps a tapestry by Miro, a stair, and so on. You expect it to be populated by people and not necessarily by art, because the whole place is a kind of concourse to get to rooms that are off of that. We don't have

(Continued on Page 34)

Conversation With a Client

ANJ spoke with Samuel C. Miller, Executive Director of the Newark Museum on the background of the Newark Museum's Expansion Program.

ANJ: Mr. Miller, please give us some background on your role at the museum and your role in the current project.

SM: My role at the museum is masterminding this whole operation, which involves a huge staff of about 80 professional people. I'm the chief administrator, but also I'm the person who thought this project up and masterminded it with Michael Graves.

This project is the result of about 20 years of collaboration. When I came here in 1967 to become the director of the Museum, my predecessor and the Board had decided to tear down the Ballantine House and build a building here to house the offices of the staff, thereby freeing the main museum building for exhibition space. I had nothing to do with any of these decisions, yet I was going to be responsible. So I went down to see Dean [Robert] Geddes of Princeton University. He said, "I think I can help you, because there's a man who just joined the staff at Princeton University. I think that in ten years he will be one of the leading architects in this country. His name is Michael Graves."

And so Michael and I met. He had just returned from Rome. Here was a man talking about ideas instead of about bricks and mortar. He spoke a great deal about the garden in the back and about how he could build something in the back that would tie the garden together as in the Villa Giulia in Rome. I proceeded to convince the Board that we needed an architect of distinction. My predecessor felt that Michael was too new, that he was too unknown, that the Board would never buy him.

So I went to people like Philip Johnson, who was backing Michael very strongly even then. I remember sitting in Philip's office high in the Seagram building and having an absolute case of — what's the phobia when you're afraid of heights? Because his office was on the top floor and his desk was perched right there on the precipice. I really thought I was going to faint. But he said to me, "Get this young man, because I consider him to be my successor in terms of museum-building." He said that Michael was one of the brightest young men in the profession. I went to Drexler at the Museum of Modern Art and Drexler said the same thing. I had letters from all these people and I finally swung the Board into doing it. So Michael designed a plan that was shown in the "New Museum" exhibition at the Museum of Modern Art back in 1968.



Samuel C. Miller, Director of the Newark Museum, and Glenn Goldman, AIA, of the ANJ Editorial Board.

ANJ: How does the current project differ from the original?

SM: That first plan, the one shown in the exhibition, was an open "modern" plan out of Le Corbusier. Then, unfortunately, Charles Engelhard, President of our Board, died. And another very important man, Mr. Dreyfuss, died at that time. So I had to shelve the project, but fortunately in the process we saved the Ballantine House. But in the meantime, Michael designed our Junior Museum Workshop and a plan for the Carriage House. All the time he was moving further and further away from being a "modern." I mean the term "post-modernism," which he doesn't like, incidentally. I watched his work evolve from a very functional architecture to decorative architecture, all documented in the project for the Newark Museum.

He did the ramp for us about 1980. I picked up an issue of *Domus* and saw our ramp. It said "Rampa Post Moderna in Newark." So we were footnotes to history.

ANJ: In addition to the saving of the Ballantine House with the current project, what are some of other programmatic elements in this current project that differ from those in the old project or that are unique to the Newark Museum?

SM: We hope nothing's going to differ from the old except that it will have a better space, more efficiently used and more attractive. For instance, the lunchroom that used to be down in the basement (I call it the "Black Hole of Calcutta") is now going to be in one of those beautiful lighted rooms, with windows, in the addition building.

And then across the back here he planned this complex that was to house the planetarium. He linked the two parts with a passerelle, which runs from the back of the building down to that point. That was when he was talking to me about the Villa Giulia. But this is exactly what the High Museum in Atlanta looks like. Michael and Richard Meier were very close at that time and of course Meier is the High Museum. So Michael has moved from that into what you see. Paul Goldberger has said it's the history of modern architecture for the last twenty years.

ANJ: The old YWCA building is becoming the educational wing?

SM: All of the activities that were in the north wing that runs along the garden are being moved out of there, so we can create gallery space there. But everything in the south wing, the old YWCA, will be education-related or offices.

ANJ: Is that being constructed in such a way that it can operate under different hours as needed?

SM: Yes, it can, because all those links between the two buildings can be blocked off, locked. Right now it's very difficult for us to have a concert or a program at night because it makes the entire Museum vulnerable. But this way we can open up and have nighttime programs.

ANJ: How have the activities and functions of the Museum been zoned in the new plan? You have the educational wing is the old YWCA. What are the other components that are being put together?

SM: The main museum building can't all be exhibition space, because we have to have curatorial offices in this building. There are areas on both the second and the third floors that will still be office areas. But the bulk of the main building will be exhibition.

And then this addition building in the back will be all exhibition, three floors of exhibition space. We're also vastly improving our storage facilities. This is going to be all totally revamped with state-of-the-art humidity control and new storage furniture.

Then we'll be able to open the second floor of the Ballantine house to the public with more period rooms or rooms that can be used as decorative arts gallery space.

ANJ: How did the programmatic redistribution of these functions within the rather disparate buildings come about? Was it

a collaboration between you and the architect?

SM: Oh absolutely, the programming took months. We had to make compromises but Graves's staff members were certainly there to help us make the compromises.

ANJ: *You mentioned during our tour that the original buildings were rather maze-like and cluttered. Could you describe the way that's being transformed?*

SM: Spaces in the education building, the old Y, and the main building had simply been added on to over the years as the need arose. You can't image how dreary these buildings were. Michael and his staff reorganized this space. Because of his "post-modern" interest or his interest in historical references, he was able to take these old buildings and make them interesting.

ANJ: *What specifically is being done to make these buildings interesting and giving them focal points?*

SM: I think the most obvious focal point is the entrance to the south wing itself. You walk up to this great entrance with bronze doors, then you focus in on this little pavilion with the skylight and the light pouring down. Next you move up into a plane where suddenly the ceilings are dropped and you have a whole different experience. Then you have the vista into the main building. There are always pools of light and vistas as links. The court will be completely open, for the first time in its history, on three sides (the north side will always be closed), so you'll have this very airy, wonderful space. Then you'll move into that, and then proceed into the atrium with the three-story clerestory. Real imaginative genius created this.

ANJ: *You mentioned on our tour that there are various elements that have been placed against the background of the old buildings...*

SM: I think that's typical Graves. It's an integral part of his aesthetic, this kind of highlighting or pointing. I realized it when I was in London and went to the house of Sir John Soane, which was remodelled from old houses around 1813 or maybe a little earlier. The space began to look very familiar to me. One of Michael's strongest historic preferences is the architecture of John Soane, who designed the first picture gallery ever built in Europe to house pictures, as opposed to a palace with added galleries. Soane built brick buildings and then highlighted interesting entrances in granite and stone. I think this historical reference works out perfectly for Michael's aesthetic. It's not just necessity, but consciously making use of these facades.

ANJ: *To move onto something a little different, how is the project being funded?*

SM: The first money came from the city: \$3.5 million for capital projects. The NEA gave us \$750,000. Hundreds of museums applied for this money and seven won. The head of the NEA told Governor Kean that he ought to be proud of the Newark Museum because that was the toughest competition that they had ever run. It was the plan that sold it, because subsequently people on the panel told me they really wanted to give us \$1 million.

ANJ: *What was the architect's role in this process?*

SM: The whole presentation, plus the fact that this kind of quality is achieved in an inner city and in a community-

oriented museum. So there was the city and NEA, and through our own trustees and our fundraising efforts, we raised another \$5 or so million. The foundations came in with \$1.3 million; the Kresge Foundation, one of the most prestigious foundations in the country, gave us \$500,000. Then the business communities have come through with about \$1.2 million to date. We have raised a little over \$15.4 million, including \$4 million from the State. The Governor signed the bill authorizing the funding on Christmas Eve and so we have that money. All of those sources combined gave us a little over \$15.4 million and the project is \$17.5 million.

ANJ: *This process of going from the plan to construction took about how long?*

SM: Eight months of construction and before that three years of planning.

ANJ: *During construction have there been any changes?*

SM: There have been a few. We've put a lot of things in add-alternatives because we were trying to get the project within budget and the budget was never really a budget of what it would cost; it was a budget of what we were told we could raise. Still we're getting a lot for \$17.5 million. We're getting first-rate architecture within the context of existing structures that have been given to us over the years or that we've bought over the years. It's a perfect rehab and that's what interested the Governor so much because, as you know, he's very interested in cities.

ANJ: *Does the master plan or the long-range plan of the Museum go beyond the scope of the current construction?*

SM: Yes. We have a \$1 million endowment for our operation and we want to continue our fund-raising efforts ad infinitum to build up that endowment fund. Also, we have to do something about the Carriage House, which will be a restaurant. In downtown Newark, particularly on the weekend, it's hard to find anything to eat and so if the restaurant's open that would be a tremendous drawing card. There's also an 1840's house, representing an earlier kind of 19th century architecture than the Ballantine house. The city gave that to us also, so we are committed to doing something with that, probably displaying decorative arts from the earlier periods that are not in the Ballantine House.

ANJ: *Have plans or designs been developed yet?*

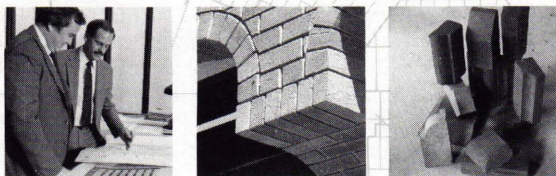
SM: Michael did a plan years ago for the Carriage House. I would assume that he would redo it now.

ANJ: *Are you happy with the way everything's been going? Is there anything you'd change?*

SM: I am totally sanguine and convinced that no other architect but Michael could be doing this kind of ingenious adaptive reuse. I think it's going to be one of the major things that he's done, the first Graves Museum on the Eastern Seaboard. Everybody, whether they like it or not, will have to come and see and make up their own minds. We're going to join what I like to call a "cultural corridor of the world" that stretches from Boston to Washington. People are going to have to come to Newark because we have collections to match the quality of the architecture. It will definitely put the museum on the map and we couldn't have done it with a less-than-first-rate architect.

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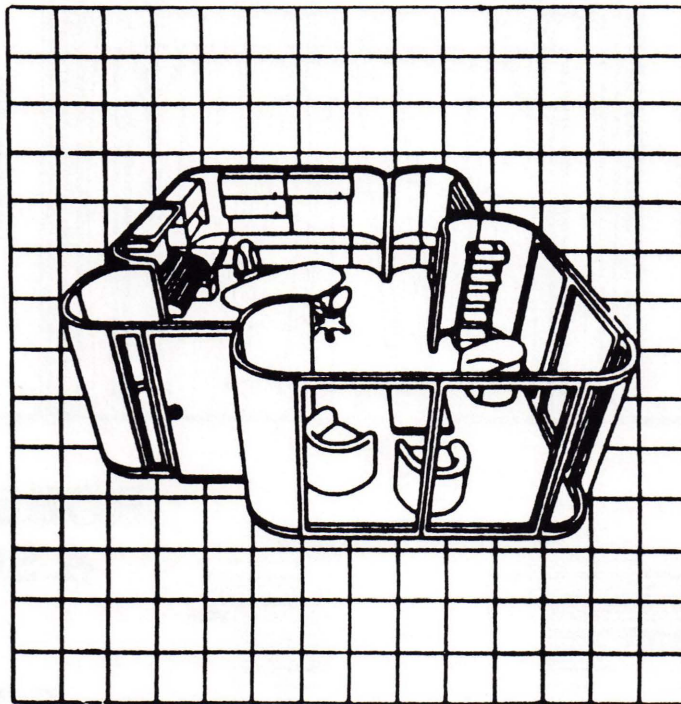
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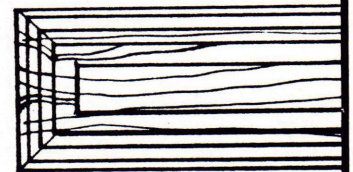
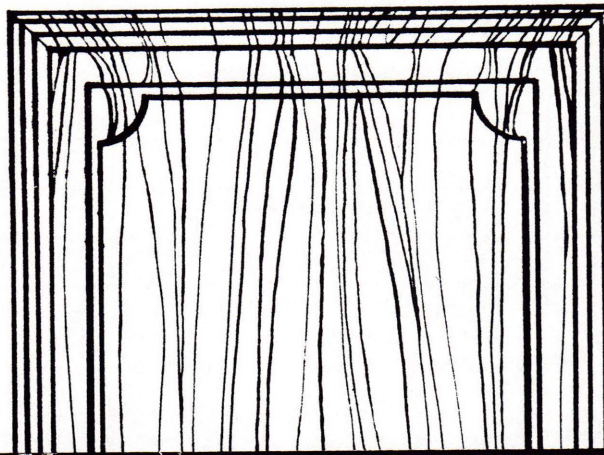
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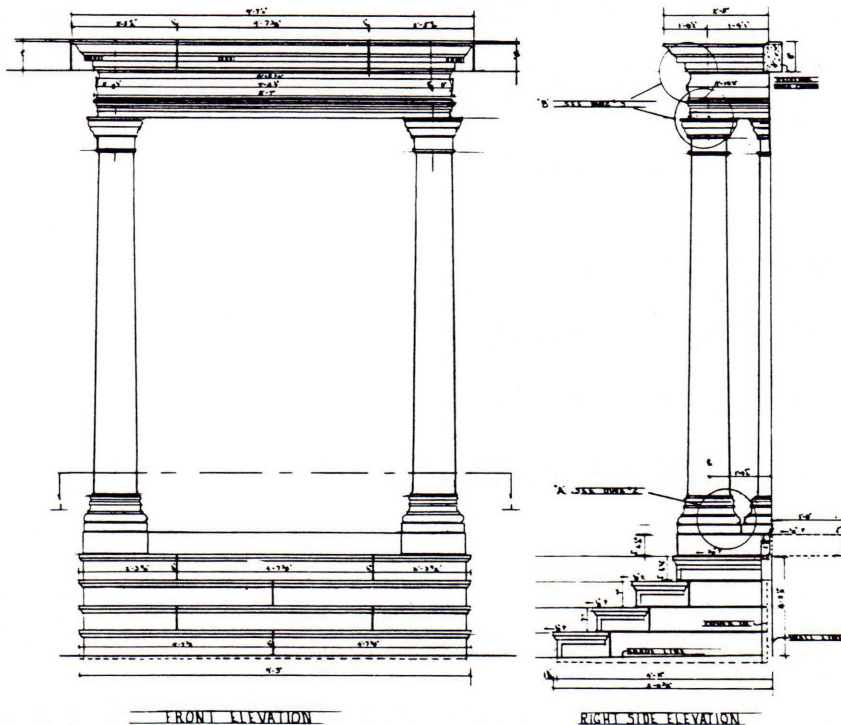
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Architechnology

Metal Roofing

Metal roofs have been used on buildings for centuries, and some metal roofs that are centuries old are still in place today. Traditionally, metal roofs were of *terne* metal or copper and had a limited range of profiles, including spires, domes, steeples, and window projections such as bay windows, storefronts, and canopies. Today, the "tin roof" or "green metal roof," as it was called until recent decades, is more sophisticated in its construction and is adaptable to a wider range of designs.

With current technology, metal roofs can be placed atop many geometric shapes, including curves and concave or convex surfaces. Contemporary metal roofs are usually factory-engineered in accordance with specific designs, are factory-finished, and come to the job site complete with prefabricated matching closures, flashing, and trim. Penetrations are also usually fitted with factory-engineered components.

Several factors influence the selection of a metal roof system. The most obvious consideration is the overall design of the building. When roof surfaces are highly visible elements in the design, or when roof surfaces fold or lead directly into vertical surfaces, or when a metal roof offers the most economic installation and maintenance, then selecting a metal roof is logical.

The next consideration is the type of roof system. Two general types exist: one using small sections called shingles or tiles, and the other using larger sections called panels. Tile patterns are Spanish, Bermuda, rustic, and patterned; strangely enough, pressed metal tiles are made that even simulate slate and wood shakes. Panels may be composite type with insulation, or plain sheet metal with the insulating qualities of the roof assembly separate rather than part of the metal units.

With the panel system, another consideration is the type of seam. The flat-seam roof method is most commonly used on a roof with a slight pitch, and for covering towers and domes. Seams are either sealed or soldered, depending upon the roof pitch.

The standing-seam roof method is used on a roof with a pitch greater than 3 on 12. The width of pansy seam, the height, and the gauge may vary. The standing-seam roofing is installed using either the pan or roll method. In the roll method, ends of sheets are joined together using a double flat lock seam and the sheets are sent to the job in rolls. Figure 1 shows a typical standing-seam detail.

Batten-seam roofing may also be used

on roofs with a pitch greater than 3 on 12. Spacing of battens depends on the architectural design and the manufacturer's standards.

The above seams are generally field-fabricated, but many metal roof manufacturers offer completely prefabricated and pre-engineered snap-on seams, simulating field-framed seams. (See figure 2.)

Whatever the type of roof system, the exposed roof surface largely determines the overall appearance of the building. That appearance may vary dramatically with the choice of the metal and finish. Common metals are copper, stainless steel, *terne*, painted or anodized aluminum, and painted steel. Of these, painted aluminum and steel, finished in factory controlled conditions, are most often selected. For the painted surface, the characteristics of adhesion, color change, and chalking are important considerations. These qualities will vary from poor to excellent, depending upon the type of paint selected, the quality of workmanship during installation, and the roof's environment. A roof on a processing plant, for example, has a different environment than a roof on a fast-food restaurant in a suburban location.

Other considerations are also important in designing a structure and in selecting the type of metal roof to be used. A metal roof should not drain into another critical building element (copper to masonry, or run-off from metal surfaces to stone, for example) without proper rainwater diversion in the design. Thermal movement, usually engineered

into the system by the manufacturer, must be understood by the architect as well as the installer, and should not be eliminated by inappropriate fastenings in the field. The type of fastening, incidentally, will be different for each substrate.

New roofs with a newly-designed building are fine, but do metal roofs have a place in typical restorations (other than the spires, domes, and steeples previously mentioned)? They certainly do. The choice is either to repair or to replace; since repairs are not that long-lived, replacement or reroofing is the usual decision.

Each type of reroofing process has its own merits and drawbacks. Built-up roofing may not solve all existing problems, and may be difficult to install. Single-ply membranes with their ballast may add unacceptable loads to the structure. Metal roofs may not be suitable for heavily-trafficked areas or may not be practical for a roof surface generally concealed behind parapets or other enclosures.

Clearly, whether metal roofs serve as new roofing, retrofitting for an existing roof, or historic preservation, they do influence the effect of a structure, and should receive careful attention from both architects and building owners. Metal roofs have come a long way from steeples, domes, and candy store windows. □

by Michael Greenberg, AIA

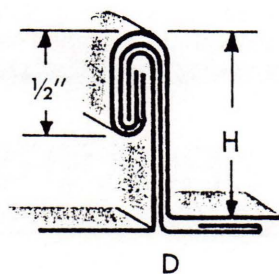


Fig. 1

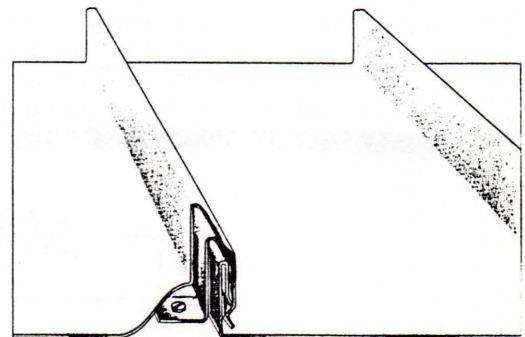


Fig. 2

SYENERGIZE

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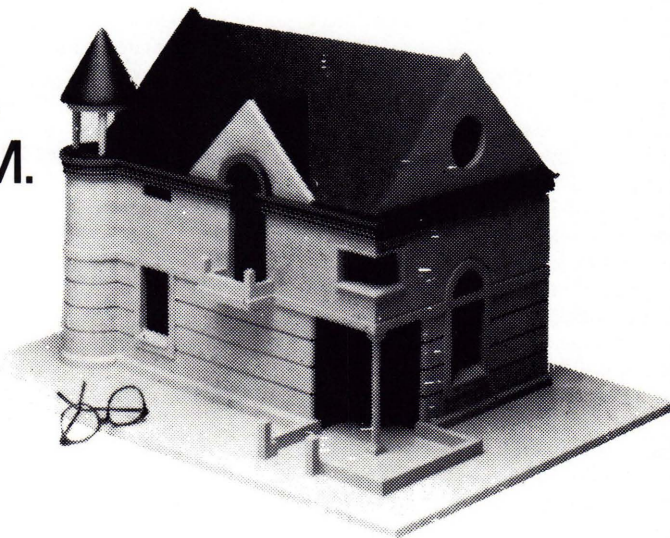
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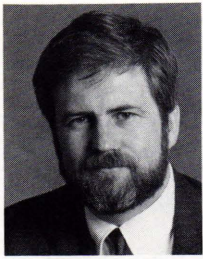
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News



James M. Gilsenan, AIA



Robert F. Blakeman, AIA

James Gilsenan, AIA, has been promoted to Associate Partner of The Grad Partnership, Newark.

Robert J. Blakeman, AIA, and Gordon D. Griffin, Jr., AIA, have both been elevated to the position of Firm Principal in The Hillier Group, Princeton.

F. Herbert Radey, AIA, of the West Jersey Society/NJSA, has been appointed by the Governor to serve a five-year term on the NJ State Board of Architects.

Harry J. Spies, AIA, has been named to the Board of Trustees of the Matheny School/Hospital, Peapack.

Richard J. Finch, AIA, announces the opening of offices for the practice of architecture in Bordentown, NJ, specializing in residential, commercial, restoration and preservation work primarily in the central New Jersey area.

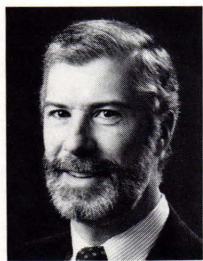
The Ryan Group, recently relocated to new headquarters in Middletown, NJ,

announces several new appointments within the firm. Salvatore A. Lauro, AIA, has been named Vice President and General Manager; J. David Stoddard, AIA, and Lawrence Slawson, AIA, have been named Associates. Also named Associates were Joyce Martone and Ann Whittaker, both members of the NJ Chapter of the Society of Architectural Administrators.

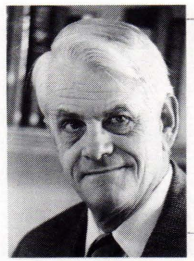
Curtis J. Henry, AIA, PP, has been promoted to Vice President, and Eugene F. Schiavo, AIA, PP, has been named an Associate of Kitchen & Associates Architectural Services, PA, of Westmont.

Chapman & Biber, AIA, of Summit has been selected to design a new \$6.1 million office, research, and laboratory complex for Cook College, a division of Rutgers University in New Brunswick.

Richard J. Hollowell, Jr., PE, professional affiliate member of NJSA, has been appointed a partner of Edward A.



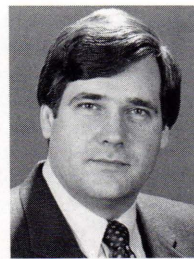
Gordon D. Griffin, Jr., AIA



F. Herbert Radey, AIA



Harry J. Spies, AIA



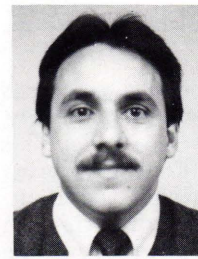
Richard J. Finch, AIA



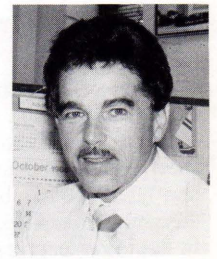
Salvatore A. Lauro, AIA



Curtis J. Henry, AIA



Eugene F. Schiavo, AIA



Richard J. Hollowell, AIA



NJSA HONOR AWARDS: John Zeaman; Art Davis, AIA, Chairman, Awards Committee; Norma Harrison; Terrence D. Moore, Executive Director, and Franklin Parker, Chairman of the NJ Pinelands Commission.



Edward Rothe, 1987 President, receives the gavel from William Brown.



Eleanore Pettersen presents plaque to out-going President William Brown.



Past AIA Directors of the NJ Region: Harold Glucksmann, FAIA; Arthur Rigolo, FAIA; Romeo Aybar, FAIA; and Kenneth Wheeler, FAIA.



Past Presidents: Tim Moon, Bill Brown, Don Gatarz, Art Rigolo, Ken Wheeler, Harold Glucksmann, Herman Bouman, Eleanore Pettersen, Peter Holley, Romeo Aybar, Leo Mahony, Robert Dennis, Bob Gilchrist, and Paul DeMassi.



Past AIA Directors of the NJ Region: Harold Glucksmann, FAIA; Arthur Rigolo, FAIA; Romeo Aybar, FAIA; and Kenneth Wheeler, FAIA.

Sears Associates, a New York-based consulting firm, and will continue as Director of Sears's Trenton office.

New Leadership at NJSA

The 1987 Officers of the NJ Society of Architects were inducted into office at the annual NJSA Holiday Dinner, honoring past presidents, which was held at the Newark Airport Marriott Hotel in December.

Edward N. Rothe, of the Edison firm Rothe Johnson Associates, was installed as the 63rd president of the professional society, which dates back to 1896.

Other officers inducted were: *Robert L. Hessberger*, partner of the Summit firm, The Hessberger Partnership, as President-Elect. *Daniel R. Millen, Jr.*, AIA, of the Princeton firm, The Hillier Group, as Treasurer.

Joseph D. Bavaro, AIA, Vice-President, and *Michael J. Savoia*, AIA, Secretary, both principals in the Princeton firm, The Hillier Group.

Herman C. Litwack, AIA, partner in the Newark firm, Litwack-Shteir, as Vice-President.

Eleanore K. Pettersen, AIA, presented a citation to outgoing President *William M. Brown, Jr.*, AIA, for "his meritorious service as President during the year 1986, his inspiring and successful leadership, his untiring efforts in fostering closer cooperation among the membership and allied organizations, and his devotion to the advancement of architecture and the profession throughout the State of New Jersey."

NJSA Honor Awards

Presentation of NJSA Honor Awards

was made at the annual NJSA Holiday Dinner this past December. The 15-member NJ Pinelands Commission was cited for its comprehensive management plan for the protection of and planning for the Pine Barrens, some one million acres that cover about one-quarter of the state.

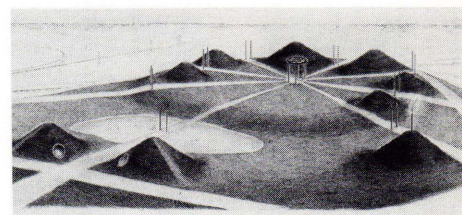
State Senator Walter R. Foran, who passed away a few days before presentation of the award, was posthumously cited for his outstanding role as the chief proponent of the restoration and renovation of the State House in Trenton. John Zeaman, Art & Architecture Critic of The Bergen Record, was cited for his column "On Architecture," which consistently opens the eyes of the public to the possibilities of architecture and its ability to influence the way we live. Norma Harrison, Public Relations Account Executive of The Marcus Group, Secaucus, was cited for her efforts on behalf of the Society in promoting New Jersey architects and architecture in the print and television media.

Also recognized in honor of his 50th year as a licensed architect was *Emil Schmidlin*, AIA, of East Orange, NJ.

New Jersey Landscape Architects

NEW SOLUTIONS was the theme of the 1987 Annual Meeting/Convention of the 300 member NJ Chapter of the American Society of Landscape Architects (NJASLA), held this past January at Resorts International Hotel, Atlantic City, NJ.

The convention featured a range of festivities, awards, and special events to mark the first year of certified (under the NJ State Board of Architects) pro-



Sky Mound

fessional status for landscape architects in New Jersey.

NJASLA's highest awards went to: Sky Mound, rising out of the Hackensack Meadowlands, the first landfill reclamation project anywhere, was conceived by a team of designers, including artist Nancy Holt and landscape architects Cassandra Wilsay of Schlesinger Sadat Associates, PA, Princeton, NJ, and Katherine Weidel of the Hackensack Meadowlands Development Commission. Sky Mound will eventually include an observatory, a solar ring, stellar viewing tunnels and a lunar area to be viewed annually by an estimated 125 million rail passengers, 350 thousand air travellers and countless numbers of vehicular passengers on the NJ Turnpike. The Public Service Plaza in Newark, designed by Zion and Breen Associates of Imlayson NJ, was designed as an urban plaza for workers and residents and provides an oasis of recreation and relations in the midst of Newark's bustling downtown. A third award went to landscape architect Henry F. Arnold of Princeton, NJ, and architect Arnold Lutzker, AIA, of Oakhurst, NJ, for their collaboration in designing a house and garden in Oakhurst. Other awards also went to the landscape architecture firm of Miceli Kulik & Associates and Cairone/Mackin & Kaupp, Inc.

Newark Museum

(Continued from Page 25)

the luxury of that kind of big empty space; actually, even if we had our druthers I doubt that we would do that either. We are instead trying to make the sequence economical..."

The museum's tripartite front facade, which will undergo some restoration, is another instance. "On Washington Street we're very fortunate in that the main entrance is in the center of the composition," Graves commented. "First there's 53 Washington Street, which is the YWCA building, and reading from left to right, then the museum with the original doorway and the sign hung over it, and then finally the Ballantine House. In any three-part

composition it is the center that becomes most important, at least in the classical tradition.

"In fact, the original Dana building is classical in its proportioning system and in its three-part composition. In other words, even the centerpiece is broken into three parts with two sides and the portal in the middle...There was no way that we should or could tie the three buildings together cosmetically as one continuous figure, because the Victorian nature of the Ballantine House, the neoclassical nature of the original museum, and what one might call the Florentine Renaissance attributes of 53 Washington Street were all so vastly different in character that we're counting on the centrality of the original museum

to give that sense of one body, to pull the institution together."

Yet both the practical and the aesthetic considerations would have been very different had Grave's original design, included in a 1968 MOMA exhibition, been put into effect. "That scheme was very modern in the sense of its abstractions, but the program for it was very different from what we're doing today," recalled Graves. "That was when they didn't own 53 Washington Street; we were to remodel the north wing, the office or addition building, as offices and build around the garden all new structures. So we were building a band around the garden that would have left the garden as a center void, an outdoor sculpture garden. All of that work

(Continued)

was new, and the context was in the backyard. Therefore one could have been, as I was in those years, a little more abstract. Today I think I would nevertheless be more figurative if I were still to build in the garden...

"We're doing almost nothing outside; most of it is renovation inside, reconfiguration of the interior organization of the whole composition. The fact that we did something years ago is in a way forgotten, in that it's not possible today...They even expected in that time to tear down the Ballantine House, and asked me to provide instead a new building, which would be largely administrative, at that corner. The Ballantine House sat there a while longer...and, as we all know, it became the sensibility of the country to save our monuments, and that's exactly what Sam [Miller] and the trustees did. Thank goodness they saved it."

Not only does the current plan for the Newark Museum represent evolution in the institution's needs and in attitudes toward historical architecture, but it also demonstrates the evolution of Graves's own body of work. He observ-

ed, "When I first started practicing architecture, given that I brought up by modernists in school, and was certainly a strong advocate of modernism — again, that was twenty years ago or twenty-five years ago — we started, at least in my practice, to discover the limitations of modernism. And while we were exploring the kind of foundation of the modern movement as described rather clearly by people like Le Corbusier, there were at the same time other avenues of exploration that modernism didn't take..."

"I started to see the limits that were imposed by the strictures of the modern aesthetic and I felt that my palette was simply broader than that. So little by little, and certainly not overnight, the work became richer, more involved with its setting, its context, less abstract, more figurative, more accessible to understandings of symbolic content."

Ultimately, though, the visitor is the focus of Graves's intentions in his Newark Museum renovation. "If you have favorite places, favorite artifacts, favorite pictures and sculpture you want to look at or show somebody, there

ought to be, it seems to me, those kinds of rooms where the artifacts and art are held and become identifiable over time as something you can return to," Graves reflected. "One of the problems with many museums today, and it's only because they have so little space, most of them, is that the art often changes, so that returning to a room you can't expect to find the same Bracques or Matisse or Ingres; you find something hanging in its place. There is a kind of transient character to so many modern museums."

"I hope that this museum will touch some people, children and adults alike, so that places within it will become identified as theirs, as if they can possess the objects because they love the room that the objects, paintings, sculptures, or artifacts are in...Certainly the collection is first-class, and if the architectural surroundings are equal to it, then maybe the combination of the two will produce a sense of place that either on their own, the architecture or that which is held within the architecture, could not attain without the other." □

by *Nora Odendahl*



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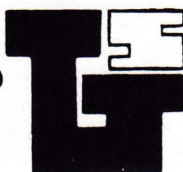
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